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# The American Record Guide

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for DECEMBER, 1958

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**ON THE COVER:** An "at home" study of the great guitarist Andres Segovia. This month marks the fiftieth anniversary of his concert debut. See review on page 279.

# *X Taping history in Guatemala*

*Being a report  
on the ancient  
ritual ballet of  
the Ixil Indians*

By HENRIETTA YURCHENCO

I WAS SITTING in a hotel patio in Guatemala City one morning some years ago when an American painter who knew the country well sat down to chat with me. Aware that I was in Guatemala to record Indian music\*, she suggested: "If you want to hear some really strange music you ought to go to the town of Chajul in the Ixil Indian district."

It seemed that the Indians in Chajul performed a ballet based on a pre-hispanic legend few outsiders had ever seen.

"It's called the *Baile de las Canastas*", my painter friend said, taking another sip of the strong coffee that sets Guatemalans and their visitors right for the day. "They call it the Dance of the Baskets because of the strange bamboo baskets the dancers wear. And wait until you hear the music that goes with it. They play it on ancient instruments and sing some parts."

I was struck by this. I knew it was rare for Guatemalan Indians to sing at all, and stranger still to find music dating back before their conquest by the Spaniards.

By this time I had recorded a good deal of music in the eastern part of the country. The only pre-Hispanic music, though, is made up of a few instrumental fragments of the *Rabinal Achi*, a Quiche Indian drama of awesomely heroic proportions. The Guatemalan government perpetuates this formal pageantry by reviving it at intervals.

The Chajul spectacle sounded completely unlike this, but when I started inquiring about it the anthropologists and government officials shrugged their shoulders. I began to wonder if my friend, the artist, hadn't been drinking something stronger than coffee when she attended the performance she described.

Within a few days so much interest was awakened by my dogged questions that, when I finally set out on the trip to Chajul, I had for company the ex-Minister of Education and the Director of the Conservatory of Music.

We had to spend a few days in the Indian town of Chichicastenango (called Chichi for short) and there we acquired a

\*a joint project sponsored by the Library of Congress, the U. S. State Department, and the Department of Education of Mexico.



few more passengers for the covered truck that was rumbling toward the Ixil district. I recall now with some surprise that we were joined by a seven-year-old boy and his cocker spaniel pup. That made, in addition to boy and dog, a truckload of recording equipment, cameras, luggage, and educators. Now we could hardly feel the bumps in the road, though no one could quite escape the dirt of the unpaved highways that billowed out back of us in thick dark clouds.

Chajul is a subtropical village where white buildings and big rose bushes lend charm to a countryside surrounded by blue hills. The local schoolteacher was so eager to help that he sent out messengers to fetch the musicians from far-flung *fincas* (ranches) in the area, in time for the next day's planned recording session.

The evening we arrived we sat discussing the Ixils and their ballet with the people of the town. We had many questions to ask—where did the music come from; what was the legend behind it; how had it come to its present form? For their part, the villagers wondered what we were doing there and why we were so interested, but

anyhow they told what they knew gladly.

As we sat there in the candlelit room, hundreds of years of history passed in review before us. The Ixils, who speak a dialect of Mayan, have had a long history of opposition in both church and state since they were conquered—more or less—in the sixteenth century. For hundreds of years they allowed no whites to settle in the area. At last, in the nineteenth century, the Indians did let some Catholic priests live there—with the stern proviso that they were not to interfere with traditional Indian practices. Even to this day the Ixils hold religious ceremonies in secret up in those blue hills. There they perform animal sacrifices and petition the gods in the ancient way, through song. J. Stewart Lincoln, the American anthropologist, has described these rites. Mr. Lincoln will be remembered as the visitor who learned so much about Mayan lore that the Indians used to consult *him* on calendrical matters.

But to get back to the music, the instrumentalists who gathered in town the next morning, in their bright red jackets

(Continued on page 282)



Here is the celebrated "Baile de las Canastas" that lured the author to the Guatemalan interior

As a guide to the perplexed,  
our senior jazz critic offers

## *A basic LP jazz library*

I HAVE tried to keep things of primarily "historical" or tangential interest rather than intrinsic merit at a minimum. I have also resisted the temptation to dwell over the terrible gaps in the LP catalogue, but, to fill some of them, I have often pretended that the ten-inch LP still exists.

There are certain omissions. There is no ragtime (Riverside has some collections of the real thing but they often ran the piano rolls too fast when they were transcribing), and I have left out "folk" blues and church music. If you ask me for a list a year from now I might well offer a different one, but I would like to think that the differences would be largely a matter of additions.

### **1. The Maturity of the New Orleans Style**

King Oliver's Creole Jazz Band	Riverside 12-122, Epic LN-3208
Jelly Roll Morton's Red Hot Peppers	Label "X" LAV-3008,-3028*
Johnny Dodds	Label "X" 3006
Morton/Dodds	Jazztone J1252
Kid Ory/Johnny Dodds	Epic UN-3207
Jelly Roll Morton, solo	Commodore FL-30,000
Bunk Johnson	Columbia CL-829, Amer. Music 643

### **2. Post-New Orleans Solo and Ensemble Styles**

The Louis Armstrong Story	Columbia CL-851/854
Sidney Bechet	Columbia CL-836, "X" LAV-3024, Blue Note 1201
Jimmy Noone	Brunswick BL-58066

### **3. Soloists of the Conceptions of the Twenties and early Thirties**

Bix Beiderbecke	Columbia CL-844/845
Fats Waller	Label "X" LAL-3035
Jimmy Yancey	Label "X" LX-3000
Bud Freeman	Bethlehem 29

### **4. Big Bands and Swing**

Fletcher Henderson	Decca DL-6025
Duke Ellington	Brunswick S-4007, RCA Victor LPM-1364, LPT-3017*
Count Basie	Decca DL-8049, Epic LG-3107

### **5. Representative Small-Group and Solo Swing**

Roy Eldridge (and others)	Epic 3252
Art Tatum	Brunswick 54004

\*The HMV catalogue is constantly a help, especially so with Morton (DLP-1071 and -1016) and Ellington (DLP-1034), but these, I understand, are scheduled for deletion.

By MARTIN WILLIAMS

Lionel Hampton (with Coleman Hawkins, Benny Carter, etc.)	Jazztone J-1246
Lester Young/Buck Clayton	Commodore 30,014
Johnny Hodges/Cootie Williams, etc.	Epic LG-3108
Charlie Christian/Benny Goodman	Columbia CL-652
Coleman Hawkins/Ben Webster	Brunswick 54016

**6. Beginnings and Developments in "Bop" and "Modern"**

Charlie Christian/Dizzy Gillespie	Esoteric ES-5488
Gillespie/Charlie Parker	Savoy MG-12020, Verve MG-V8006
Charlie Parker	Savoy 12001, Roost 2210
Bud Powell/Fats Navarro	Blue Note 1503
Thelonious Monk	Blue Note 1510, 1511

**7. The "Cool" and Some of its Progeny**

Miles Davis	Capital T-762
Gerry Mulligan	Pacific Jazz 1207
Modern Jazz Quartet	Prestige 7005, Atlantic 1231

**8. Contemporary "Hard Bop" and "Funky"**

Clifford Brown/Sonny Rollins	Prestige LP-7038
Horace Silver	Blue Note 1518
Miles Davis	Blue Note 1502
Thelonious Monk	Prestige 7053

**9. Some Signs of Transition**

Sonny Rollins	Prestige 7079, Contemporary 3530
Thelonious Monk	Riverside 12-226
Charlie Mingus	Atlantic 1237
Cecil Taylor	Transition 19
John Coltrane	Blue Note 1577, Prestige 7123

**10. Some Additional Singers**

Ma Rainey	Riverside 1016
Bessie Smith	Columbia CL-855/8
Billie Holiday	Columbia CL-627, Commodore FL-30,008
Ella Fitzgerald	Decca DL-8149, Verve 4003
Mahalia Jackson	Apollo LP-476
Sarah Vaughan	Remington RLP-1024
Joe Turner	Atlantic 1234
Mills Brothers	Decca DL-5509
Jack Teagarden (and several instrumentalists)	Capitol T-692

## Our own Mr. Jablonski and Mr. Stewart

THE GERSHWIN YEARS, by Edward Jablonski and Lawrence D. Stewart. Introduction by Carl Van Vechten. 200 Illustrations. 313 pages. Doubleday & Company, \$6.95.

A Guest Review  
By RAY ELLSWORTH

GEORGE GERSHWIN died on July 11th, 1937—twenty-two years ago come spring again—in Hollywood, California, of a brain tumor at the age of thirty-eight. The sudden stilling of his voice created a silence heard around the world. No other musician of his time was so much a figure of public attention—discussed, photographed, chronicled, loved, envied, watched over by patriots, and, it must be added, *listened to*. Stravinsky might cause heads to be cracked among the *avant-garde* of the Champs-Élysées, George Antheil might “bad-boy” himself a riot in Carnegie Hall, Schönberg might agitate the inner circles of Vienna, but Gershwin did something to us all. At the hour of his funeral, the realization that this brash young man from the wrong side of the musical tracks would no longer be there to agonize over was so sobering a thought that even dollar-conscious Hollywood stopped reeling celluloid dreams for a full minute to stand with heads bowed in silent tribute. Hollywood might have been mourning the loss of a profitable “hit tune” writer, but Hollywood was not alone in its sorrow. The top hats were doffed from the high brows as well, from 57th Street, to Bombay and beyond, and if anything theirs was the deeper sense of loss. If not, it should have been, because they are the ones who are most feeling it now. America had lost its one musician



with the truly universal touch in “big” music as well as “small”, and no other has come to fill the vacancy he left.

Death stopped the music, but the discussion, the debating, the loving, and the listening has gone on—contrary, one might add, to a lot of learned expectations. So has the chronicling. Gershwin has not wanted for chroniclers. Over and above the verbiage that has continued more or less unabated in the magazines and newspapers have been the books. Not a great number of them, perhaps, but regular in procession as the years have gone by, beginning with the Isaac Goldberg biography dating from Gershwin's lifetime, through the Merle Armitage homage of the early thirties and a book for juvenile readers, to the David Ewen biography of a season or so ago. All of them were responsible books, in their various ways. Surely, however, this lavishly handsome labor of love by Edward Jablonski and Lawrence Stewart is much the best so far.

In fact, it would be difficult to imagine a finer tribute to Gershwin's memory—or to the memory of anyone else, for that matter. It is a handsome book to look at, to start with. The more than two hundred pictures and reproductions of one kind or another make it a browser's paradise, and a bedside book *par excellence*. Further enhancing its gift appeal is the way these illustrations are uniquely interwoven with the text, so that when we read about George golfing in Miami, for instance, there he is, golfing in Miami in plus-fours; or when the authors want to quote from a letter, we get the whole thing,

*Welcome contributor Ellsworth is himself completing a book on American music.*

(Continued on page 295)

# BOOK REVIEWS

**PERSONAL RECOLLECTIONS OF  
ARNOLD DOLMETSCH**, by *Mabel  
Dolmetsch*. 42 illustrations. 198 pages.  
Macmillan, \$6.00.

*A Guest Review*  
By **J. ROBISON\***

PERHAPS the fame of Arnold Dolmetsch will always remain as elusive as the nature of his contribution to the world's musical life. Twenty years have passed since his death at the age of eighty, and still the majority of musical encyclopaedias do not contain a mention of him. Yet his name is a household word to thousands of grade school children who tootle happily on recorders, and it takes on the aura of sanctity among musicians inspired by the great quantity of music stretching back from Mozart. Were it not for Dolmetsch the harpsichord and virginals, the viols and rebecs, and above all the recorders, would still be relics in the backs of our museums or, at best, the hobby of a few professionals and specialists.

Dolmetsch's career was in many respects ubiquitous: he was a musicologist with an uncanny ability to interpret forgotten musical languages, and yet

certainly not a scholar; he was an instrument maker who discovered the principles of ancient oriental harp construction in his dreams, yet certainly an accurate, skilled craftsman who left nothing to chance; and he was a musician who could play well upon an untold variety of instruments, yet who did not insist upon becoming "professional" on any of them. Such a man can and has been a scandal to many of his less inspired, less spontaneous colleagues.

In view of the scarcity, in fact non-existence, of material about Arnold Dolmetsch, it is distressing that the person best equipped to give the complete story seems rather to side-step the issue. Mabel Dolmetsch, Arnold's widow, unfolds her recollections in an amiable, colloquial style which is further enhanced by her subtle humor and a penchant for detailed, graphic description. The description, however, while presenting copious documentation on the habits of friends and the quality of places, ignores the personality of the writer's famous husband altogether. Although one may get much information from this book on where Arnold Dolmetsch went and what instruments he built and played, the man himself is as little known at the end as he was before the beginning. Also, the absence of sufficient dates to pin down the various occurrences, including the birth of the protagonist, leaves the reader constantly adding and subtracting to find out where he is in the saga.

Still, when all the complaints have been registered, there is not likely to be a better or fuller treatment of Arnold Dolmetsch for some time to come. The many photographs of the various Dolmetsches and assistants, the instruments, and the different ménages in England, France, and America are among the book's finest features. The final chapter includes an original Swinburne song by Arnold, an accompaniment in the florid tradition

\*a poetess whose proficiency on the viol and recorder would have pleased Dolmetsch (shown below playing one of his own lutes).



**F**RITZ STIEDRY, one of the leaders of the Verdi renaissance in Germany and Austria more than thirty years ago and more recently a noble interpreter of Verdi at the Metropolitan Opera, once told me that he found the master greatest in his humane aspect—in such things as the last act of "*Simon Boccanegra*". And no one who heard it could ever forget the infinite sadness and towering nobility of this scene as he conducted it, with Leonard Warren in the title role.

When Verdi touches great themes, such as pity, reconciliation, self-sacrifice, patriotism of the deeper kind, love of mankind, the stoical acceptance of fate, his spirit soars and we get pages like those of Mozart and Wagner which lift us to heights and make the ordinary rum-tum-tum of opera seem incredibly silly and remote.

It was just this aspect of "*Simon Boccanegra*" that led him to take it up again, almost a quarter of a century after he had written it, and to remold it. As we have it today, it is not only a very great opera—one of his greatest despite its flaws—but a fascinating study of the middle Verdi fused with the late Verdi. Just as in Wagner's revisions of "*Tannhäuser*" we can sense his growth more vividly perhaps than anywhere else, in "*Simon Boccanegra*" we can see the long road that Verdi had traveled to supreme mastery.

He composed the work first in 1856-57 for the Teatro Fenice in Venice. And he was certainly then at a creative peak, for he had only recently produced "*Rigoletto*", "*Il Trovatore*", and "*La Traviata*". This new subject, however, presented new challenges. The libretto, fashioned by Piave from a highly involved play by Gutierrez but constantly supervised by Verdi himself, spelled trouble from the first. The composer found himself not only creating a new style but also caught in the toils of a labyrinthine plot.

Even in its original form, "*Simon Boccanegra*" must have been "something fairly nice" (as Verdi called it in a characteristically ironic letter to Countess Maffei, two weeks after the première on March 12, 1857, which was a fiasco). We cannot agree with him that he had

Verdi—  
from first to  
last a great  
human being

been "mistaken" about its quality. But unquestionably it was highly uneven and unsatisfactory. The hard work that Boito devoted to a drastic revision of the libretto and also the sweeping changes made in the score by Verdi are proof enough of that.

The most overpowering things in the opera are the second scene of Act I, in the Doge's Council Chamber, which Verdi added to the score in his revisions of it in 1880-81, and the last act, but there are other treasures, such as the trio at the end of Act II, sung by Maria (or Amelia as she is called), Gabriele, and Simon. Some of Verdi's most piercing dramatic effects, as well as his most magical scoring and harmonization, are scattered through these pages. How one smells the sea, how one sees light brighten into morn or fade into night in this nature poem! For "*Simon Boccanegra*" is one of Verdi's richest canvases. The shimmering strings at the close seem to ebb away with Simon's life, in a miraculous fusion of emotion and sonority.

One of the most striking characteristics of the opera is its concentration on dark moods and colors—which contributed to

**VERDI:** "*Simon Boccanegra*"; Tito Gobbi (Simon Boccanegra), Boris Christoff (Jacopo Fiesco), Walter Monachesi (Paolo Albiani), Paolo Dari (Pietro), Victoria De Los Angeles (Maria Boccanegra), Giuseppe Campora (Gabriele Adorno), Paolo Caroli (Captain), Silvia Bertona (Maria's Maid-servant); Orchestra and Chorus of the Rome Opera conducted by Gabriele Santini. Capitol-EMI set GCR 7126, six sides, \$14.98.

# Capitol-EMI's new 'Simon Boccanegra'

A Guest Review  
By **ROBERT SABIN**  
Senior Editor, *Musical America*

its failure in 1857. Even in the vocal writing, Verdi favors the baritones and basses, and it is the casting of the roles of Boccanegra, Fiesco, and Paolo Albiani that is all-important to the performance. I should add, however, that the ensembles contain some of the greatest music of the work, and that an inadequate Maria or Gabriele could spoil everything.

Luckily, Capitol has assembled a generally excellent, though by no means ideal, cast, and Gabriele Santini shapes the score with constant awareness of its changes of mood and texture. The orchestra and chorus may not be of the most polished, but they have a firm grasp of the music.

Tito Gobbi has always been a vivid actor and his performance as Simon is one of the most persuasive I have ever heard from him. Especially in the last act, he reveals a poignance and emotional intensity that atone for certain roughnesses in his singing. Ideally, the voice should be heavier, but Gobbi knows exactly what to do with his resources and he is never superficial in his approach.

Boris Christoff has precisely the type of bass voice that the role of Fiesco calls for. He sings the tremendous outburst, *A te l'estremo addio*, and the following *Il lacerato spirito*, with thrilling power. Curiously enough, his vocalism as such is better in other parts of the opera.

Walter Monachesi is so admirable as Paolo that I am not surprised that he sings the role both in this recording and that one put out by Cetra-Soria a few years ago.

We all know that Victoria De Los



(Continued on page 284)

## Tippett's 'A Child of our Time'

By JACK DIETHER

HERE WE HAVE one of the finest musical works to come out of England since the beginning of World War II, and one that should be of special interest to American music lovers. Yet it is quite unknown in our concert halls, and at the time of writing it is doubtful that even this first recording will be available in the United States except on import. I herewith commend it to all. And to lovers of modern choral music especially, in whose libraries the works in that genre of Stravinsky, Hindemith, Milhaud, or Britten are represented, it is a *sine qua non*.

*A Child of Our Time* was born from the blackness of the horror into which the

world was plunged by the Nazi holocaust. "The world turns on its dark side; it is night," begins the oratorio to Michael Tippett's own libretto, after a brief orchestral statement. But the hope that is always enkindled in the creative mind even in "the winter of our discontent" finds expression in the composer's harmonizations of five Negro spirituals: *Steal Away*, *Nobody Knows the Trouble I See*, *Let My People Go, I'm Goin' to Lay down My Heavy Load*, and *Deep River*. These punctuate the drama as modern equivalents to the employment of chorales in the Bach Passions. Furthermore, the musico-dramatic structure is inspired by the tripartite design of Handel's *Messiah*: annunciation, central conflict, and reflection, ideally apportioned here on three record sides. The true story told most explicitly in the central panel is that of a tragic Jewish boy, named Grunzpan in the press dispatches of the time, who was tormented by the German persecution of his mother into shooting a Nazi consular official in pre-war Paris. Tippett was by conviction a pacifist and a conscientious objector, and during the war years the memory of this pitiful act of individual violence in a world of social violence and hate released in him the full catharsis

**TIPPETT:** *A Child of Our Time*; Elsie Morison (soprano), Pamela Bowden (contralto), Richard Lewis (tenor), Richard Standen (bass), Royal Liverpool Philharmonic Orchestra and Choir conducted by John Pritchard. *Ritual Dances* (from "The Midsummer Marriage"); Orchestra of the Royal Opera House, Covent Garden, conducted by John Pritchard. Recorded in association with the British Council. Pye CCL-30114/5, four sides, £3/19/11 on import from England.



Act I of "The Midsummer Marriage" at Covent Garden (Photo by Houston Rogers)



# FOREIGN MARKET

of compassion that mass exterminations and saturation bombings somehow deny.

"How can I cherish my man in such days, or become a mother in a world of destruction?" sings the soprano. "When shall the usurer's city cease?" cries the Chorus of the Oppressed. The perfect integration of dissonant or polytonal constructions (occasionally approaching the atonal) with the answering spirituals would seem almost uncanny, were we not reminded that Alban Berg accomplished it with his introduction of Bach's chorale, *Es ist genug*, into his Violin Concerto. One might go further back, to the more fantastic creations of Charles Ives, for a parallel to the sublime amalgamation of seemingly conflicting textures which Tippett achieves here. This work has something vital to say, both musically and dramatically, to the America of today struggling in the toils of racial conflict and global fear. "And a time came," the bass tells us, "when in the continual persecution, one race stood for all." "I would know my shadow and my light," sings the tenor in the final part, "so shall I at last be whole." The alto intones: "The moving waters renew the earth; it is spring," and a wordless ensemble of the four soloists (for the deepest emotions of men and women are wordless) bridges over to the closing spiritual, *Deep River*, in a harmonization of incredible beauty.

The performance is everything that I remember the wartime London production to have been, except for the commanding personalities in that version of Joan Cross and Peter Pears, fresh from their joint triumph in the first production of Britten's "*Peter Grimes*". John Pritchard was then probably as fascinated a watcher of Walter Goehr's baton as I was, and he has missed nothing in his Liverpool resuscitation. The recording

is very satisfactory, though in a few places not quite so sharply focused as desired.

*A Child of Our Time* was completed in 1942. In 1949, at forty-four, Tippett had arrived at the opposite pole from his winter of discontent, and was ready for a five-year struggle with a full-scale opera of fertility, once more to his own libretto. The final result was "*The Midsummer Marriage*", successfully produced at Covent Garden in January, 1955, from which the *Ritual Dances*, in a concert arrangement, fill the fourth side of this album. The association of restored peace and rebuilding from the ruins with cyclic rebirth, anticipated in "The moving waters renew the earth", had already achieved musical embodiment in 1951 in Benjamin Britten's choral *Spring Symphony* (also unknown in the U.S.A., and still unrecorded at home). Tippett has fashioned a modern parable which is at the same time almost a classical Greek paraphrase of the "mysteries of Isis and Osiris" in "*The Magic Flute*" (with flute for flute, celesta for glockenspiel, Sosostri for Sarastro, etc.).

A full exposition of the opera's complex symbolism would take more space than the above description of *A Child* (which is after all the principal work of this album); also, it is not attempted in the notes, and is not essential to enjoyment of the *Dances*, which were completed and played in concert form prior to the production of the opera itself. I recommend the Schott libretto or piano score for those intrigued. There are in this opera, as in "*The Magic Flute*", two young couples, of which the simpler and less intellectual pair may be likened (comparatively speaking) to Papageno and Papagena. The middle act of the opera is concerned with this pair, and of the four *Ritual Dances*, the first three form a central balletic interlude in this act. It is a sort of symbolic dream-play, in which an analogy is made on the subconscious level between the pursuit of the male by the female and the cruel stalking of the prey in the natural world. The huntress is depicted in each case by a female dancer, the hunted by a male dancer, while in the

interludes the wooded background takes on a sentient life of its own. The three dances are entitled "The Earth in Autumn—the Hound Chases the Hare" (*Allegro molto*), "The Waters in Winter—the Otter Chases the Fish" (*Adagio tranquillo*), and "The Air in Spring—the Hawk Chases the Bird" (*Allegro graziosa vivace*).

In each successive dance the ultimate kill comes closer to actuality, and the finale to this sequence comes in the closing act, in the fourth dance entitled "Fire in Summer—the Voluntary Human Sacrifice" (*Allegro moderato*). This, as Andrew Porter wrote in *The Gramophone*, "transfigures the violence that natural instincts release, and expresses the glory of the perfect human relationship, founded on self-sacrifice and understanding, the goal of Tippett's 'quest' opera." The antithesis is depicted in the character suggestively called King Fisher—a rather ruthless industrialist who tries to prevent the consummation of his daughter's spiritually hard-won love at point of gun, and suffers a fatal heart attack quite as ritualistically as Mozart's Queen of the Night is swallowed up by the earth.

The continual interweaving of events on the naturalistic and magical levels in this work brings to mind some notable modern stage parables, but has not, I believe, been achieved to this degree in a modern music drama, in the allusive, all-embracing terms which only extended music can encompass. The dances are fresh and spontaneous, of great rhythmic vitality, and sparkling, incandescent orchestration. The opera has been criticized as opera for allowing so much to be developed in "non-dramatic" (i.e. purely orchestral) terms, a problem that has much obsessed literal minds from the Prelude to "*Tristan*" to the final Interlude from "*Wozzeck*", and was probably belabored from the moment the enchanting strains of Monteverdi cast their first mysterious spell. Those who can view the *Ritual Dances* as a "stoppage" of the human development onstage, a diversion for lack of character invention (and there have been such), live upon the surface of their consciousness. Others, read-

ing the libretto, may conceivably listen to these dances and place the whole opera upon the ideal stage of the mind. The cyclic, unresolved little concert ending, which some find perfunctory, may have been inspired by the bitonal end of the *Preludio* from Vaughan Williams' Fifth, or even of his *Job*.

The recording is a little closer-up than in the oratorio, and is clear and delightful in sound from beginning to end. Pritchard, who conducted the whole opera at Covent Garden, leads its orchestra safely through the most bewildering pyrotechnics. However, I cannot approve of the cuts he makes, one in each of the three hunting dances. It is true that in each case the cut is about a minute or two of virtually literal repetition of the preceding. But the omission destroys the tripartite design of each dance: two more or less symmetrical attempts preparing for a climactic assault, with enhanced meaning and tension resulting.

And there is an unfortunate omission of another kind. In the *Gramophone Record Review* Norman Del Mar erroneously attributed both performances to the Liverpool Philharmonic, and consequently wrote: "Since a chorus must have been at hand for *A Child of Our Time*, it might perhaps seem a pity that the last Ritual Dance is not given complete with the choral part." The chorus referred to is marked "optional" in the concert score; the stage version of this scene includes, in addition, two successive duets between the hero and heroine ("Sirius rising" and "The world is made by our desire"), and parts for the two Ancients of the temple. Since Tippett specifically extracted the choral part alone for concert purposes, it should certainly be included whenever possible. The involved orchestral texture is a little fatiguing here without the intermittent chorus to set it off, and I would especially like to hear the ecstatic cry of "Fire! Fire! St. John's Fire!" that accompanies the return of the strong brass chords from the earlier dances. But that probably will now have to await the recording of the entire opera, which I hope will be forthcoming.

# Two for Christmas

**A Child Is Born**—*Selections from the Advent-Christmas Liturgy*; Trappist Monks of the Abbey of Gethsemani, Kentucky; Ralph Jusko, supervisor. Columbia ML-5310, \$3.98.

▲FOLLOWING up its recording of this group in Assumption liturgy ("Hail, Holy Queen", ML-5205, reviewed in December, 1957, pp. 166-7), Columbia now produces a more obviously seasonal offering. In contrast to the Archive release, which comprises two complete services from the Nativity Liturgy, this disc offers selections from various phases of the Advent and Nativity cycle, including abridgements of the Advent Mass of Ember Wednesday, the First Vespers, the Christmas Eve Night Office, and the Midnight Mass. The parallelism of material plainly invites comparison with the Beuron efforts. The German approach is more vigorous and decisive, the American a bit more gentle and affectionate. Moreover, the comparison between different national approaches to Latin pronunciation is especially distinct: perhaps never before has an American accent shown up so clearly in a Plainchant recording as here, with results that are hard to describe on the printed page, but which are inescapably evident, especially in the solo passages. In sum, however, the singing is as excellent as last time, and the only bad taste in evidence is in a few of the momentary descents into purple prose in the annotations. In contrast to the earlier release, the Latin texts are not included in the insert folder, and thus Columbia rather parsimoniously leaves us with only the translations. On the other hand, Columbia generously crams a total of some sixty-two minutes of music onto the record, which makes for quite a bit of Plainchant to be submerged in. All in all, then, this is a highly commendable release, as is also the earlier record, and they are about the only ones on the market

today which can measure up to the general high standards set by Decca Archive for Gregorian Chant recording. —J.W.B.

**GREGORIAN CHANT**: *Ad completorium in nativitate D.N.J.C. (Compline of Christmas); Secundae vesperae in nativitate D.N.J.C. (Second Vespers of Christmas)*; Choir of the Monks of the Benedictine Abbey of St. Martin, Beuron (Germany), under the direction of P. D. Maurus Pfaff. Decca Archive ARC-3102, \$5.95.

▲IN keeping with the Easter season Decca Archive earlier this year brought out a recording of the Gregorian Paschal Liturgy (ARC-3088/90, reviewed April ARG, pp.359,370). Now, the same service is rendered the Christmas season. The result, however, is perhaps a bit more satisfactory for the average listener. In the first place, this newer release is considerably less expensive and more compact than the three-disc set. In addition, these two complete services contain fewer spoken or intoned prayers and lessons than do the Easter services, so that the buyer is getting more straight music for his money. And it certainly is lovely music. The second service is particularly packed with beautiful sections. Let it be emphasized once again, however, that these releases do not contain, like those of other labels, simply haphazard assortments of chunks of Plainchant: these are *full* services with the chants in proper context, so that one may hear them as they were originally intended—as part of a rite of worship. Little more can be added to the comments already made on the performances by this group. Suffice it to say that they are as usual superb, and so is the engineering. The sleeve notes by Father Pfaff, notably the discussion of the origin of this Christian festival, are especially noteworthy. Everything is done with admirable taste and artistry. —J.W.B.



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# FROM THE EDITOR:

I HAVE been asked by numerous correspondents for my "private" opinion about stereo. I have no private opinion about stereo; no editor is entitled to have a private opinion about anything so important to his subscribers. So saying, I submit that (a) stereo sound at its best is decidedly superior to the best we knew before, and (b) perhaps one out of ten stereodiscs is *that* much better than its monophonic counterpart. In short, bugs remain. So that conversion makes sense right now mostly for critics and for compulsive or well-heeled audiophiles. Also, it stands to reason that those making their *first* investment in hi-fi should go stereo. The tragicomedy that is the record business today (sales are way off) may be attributed partly to the amorphous, acephalous character of this latter group. I am charmed by the childlike innocence with which certain record manufacturers have delivered themselves to the merchandising geniuses of the hi-fi components fraternity. During the past year I have heard no end of prattle about the "new market", about "broadening the consumer base". Roughly translated, this is to say that the future of recordings will be determined by the continuing enthusiasm of those thousands who never bought a record in their lives until somebody sold them on stereo. The efficacy of this proposition seems to me dubious in the extreme. But that is of no consequence to the component maker; after all, one sizable sale to a customer is his modest goal. Nor can the more responsible equipment manufacturers be condemned for wanting to survive in the face of this Johnny-come-lately and very promotion-conscious competition. Indeed, so successfully have "new markets" been spawned that one actually encounters stereo departments, if you please, in mass-circulation media that do not even review records or tapes (the ad agencies can use those fat commissions). The chief trouble with this revolution in our cultural mores is that the genus record collector (music-loving, pre-stereo type) has been consigned to second-class citizenship. The "new"

proletariat of the company-sponsored clubs and the "new" bourgeoisie of stereo have conspired to reduce the old cadre to insignificance as a factor in the industry's planning. It is the sound and the fury and the gimmick that counts today, my dears, and to hell with musical values. The smart A & R fellows tell me that the only way to survival in these parlous times is to hard-sell either of these "new markets". If pressed they will admit that stereo came a bit too soon, that they would rather have waited another two to five years, that in fact the equipment people and a couple of canny record makers forced their hand. Be that as it may, and happily for the bewildered buyer, free enterprise has been accelerating the development of stereo processes so that the day is perhaps nigh when stereo *will* be the rule. But it is not yet, no matter what you may infer to the contrary elsewhere. And I do hope that the record industry will soon enough realize what a hideous error it made in turning its back on the hard core of its tried and true consumer market—those fifty thousand or so who had been buying records regularly for years and who have now slowed down or stopped altogether. By the time these old faithfuls have saved up enough on records *not bought* to convert to stereo, most of the "new" stereo market will have moved on to hydroponic gardening or some other hobby and we can all get back to the pleasant if only sporadically profitable pursuit of artistic perfection. Manifestly, stereo will be welcome. So far, it has meant only a fast buck for a few entrepreneurs, panic for a few others, a dreadful encroachment of willfully subliminal advertising with an inevitable consternation of the multitudes, and over-all an interregnum of nervous, no-buy optimism. But I repeat that the millennium is not distant in terms of engineering achievement and that the best stereo is worth every cent of what it costs, which is, however, plenty. At the moment, this is my opinion about stereo...Warmest holiday best to our ever growing family. —J.L.

# Record Reviews

(including stereo)

**T**HERE IS IN SOULS a sympathy with sounds, and as the mind is pitched the ear is pleased with melting airs or martial, brisk or grave; some chord in unison with what we hear is touched within us, and the heart replies.

—William Cowper

**BACH:** *Concerto for Two Violins in D minor; Violin Concertos in A minor and E; Wolfgang Schneiderhan and Rudolf Baumgartner (violins); Schneiderhan in both solo Concertos; Festival Strings, Lucerne. Decca Archive ARC-3099, \$5.98.*

▲AS it must to all labels, an under-par performance has come to Decca Archives. This obituary is called forth not by the treatment of any one movement or work, but by qualities which characterize the entire set: dryness, lack of color, and a distressing want of subtlety. Even those who prefer Bach's music with an astringent minimum of the performer's personal stamp upon it probably will be alienated by these versions, which are rhythmically brittle, and boast very little shading or shaping on the soloists' part. The best movements on this disc are the first of the *D minor* and the second of the *E major*; the worst is certainly the *Largo* of the *D minor*, which is treated with a speeded-up perfunctoriness I find keenly disappointing. The level of engineering is quite high, except for the fact that there are some very, very peculiar fade-outs during the *E major* first movement, and these create a tampered-with effect inconsistent with the rest of the recording.

—S.F.

**J. S. BACH:** *Magnificat in D; Martha Schilling (soprano), Gertrude Pitzinger*

(contralto), Heinz Marten (tenor), Gerhard Gröschel (bass); Singgemeinschaft Rudolf Lamy and the Soloisten-Vereinigung der Bachwoche Ansbach conducted by Ferdinand Leitner. Decca Archive ARC-3098, \$5.95.

▲THIS magnificent hymn of the Virgin Mary, which expresses so beautifully the awe and exaltation of one participating in a great, if only half-understood event, has been invested by Bach with music of a particularly joyous kind. The kind can be performed carefully or romantically, or reverently, but it cannot be made dull or it will no longer be what Bach meant it to be. And this is, I am afraid, a dull performance. The root of the trouble lies with the heavy-handed, insistently-pounding beat that literally separates one note from the other, in solos and choruses alike. Some of the tempi are unusually slow, and that of the *Et exultavit* is impossible. No good intentions can surmount this kind of plodding, and the wonderful choral climaxes disappear completely. Nor is the solo quartet a good one. Vocally, Schilling and Marten are the best equipped, but their phrasing lacks character and their singing subtlety. Most musical of the soloists is Pitzinger, whose voice, though worn-sounding and frequently unsteady, is used in a manner stylistically valid and graceful as well. But one singer cannot redeem this performance, nor make it more than the lackluster thing it is. —J.B.

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W24



**BEETHOVEN:** *Piano Concerto No. 5 in E flat ("Emperor")*; Clifford Curzon (piano), Vienna Philharmonic Orchestra conducted by Hans Knappertsbusch. London Stereo CS-6019, \$4.98. **SAME:** Emil Gilels (piano), Philharmonia Orchestra conducted by Leopold Ludwig. Angel Stereo S-35476, \$5.98.

▲EACH of these versions of the *Emperor* is outstanding: the Gilels-Ludwig performance one of, as A. K. neatly puts it (in the March ARG), "searching incandescence", the Curzon-Knappertsbusch one of breadth and grandeur. Unfortunately, the engineering quality on either of these performances is not similarly outstanding. My pre-release test copy of the Angel suffers from excessive surface noise and a level a bit on the low side. Angel's sound, however, seemed mellower and less coarse than that of the higher-level London pressing. In both recordings the piano sounds rather diffuse and difficult to locate although this is slightly less apparent in the London disc.—P.C.P.

**BEETHOVEN:** *Symphony No. 3 in E flat, Op. 55 ("Eroica")*; Boston Symphony Orchestra conducted by Serge Koussevitzky. Camden CAL-404, \$1.98. Toscanini, NBC.....RCA Victor LM-1042  
Klemperer, Phil.....Angel 35328  
Walter, N. Y. Phil.....Columbia ML-4228

▲THE sound, of course, is not contemporary, but it is not bad either. Musically, this 1947 performance is one of the very greatest—not so intense as Toscanini's, not so suave as Klemperer's, not so lyrical as Walter's, but powerfully effective in its mingling of all these elements. At \$1.98, a great bargain. —A.K.

**BEETHOVEN:** *Symphony No. 6 in F, Op. 68 ("Pastorale")*; Lamoureux Orchestra of Paris conducted by Igor Markevitch. Decca DL-9976, \$3.98.

Szell, N. Y. Phil.....Columbia ML-5057

▲MARKEVITCH'S interpretation strongly suggests the kind of listless and seemingly endless summer day when one prays for a few drops of rain. The storm finally arrives, but it brings little relief. In terms of musical reference, Markevitch carries liberty to the point of absurdity. This is true especially in the opening movement, which is clearly marked

*Allegro ma non troppo* with a metronomic designation of sixty-six to the half note. The tempo here clocks in at thirty-four to thirty-six to the half! Though not so exaggeratedly expansive, the third, fourth (notably) and final movements all plod. The recurrent reaction of this listener was: "Will it ever end?" The strings of this orchestra, in Decca's wide-range and clear reproduction, sound better than they ever have on records. As much cannot be said for the brass in general and the horns in particular. —A.K.

**BERLIOZ:** *Overtures—Roman Carnival, Benvenuto Cellini, Waverley, Les Francs-Juges*; Philharmonic Promenade Orchestra conducted by Sir Adrian Boult. Westminster Stereo WST-14008, \$5.98.

▲BOULT shows much warmth and politeness in his handling of these overtures. There's no frantic intensity and bombast—all is approached with what appears to be carefully calculated reserve. The quieter, more lyrical moments are handled positively lovingly. The over-all effect is quite winsome. As is pointed out in the jacket notes, the music of Berlioz is especially well suited for hi-fi. Westminster has shown this to good advantage with superlative stereo sound. Sonorities are rich, spacious, and full-bodied, the balances finely-adjusted and natural. In short, a thoroughly enjoyable disc, well worthy of recommendation. —P.C.P.

**BOWLES:** *"The Wind Remains"*; Dorthy Renzi (soprano); Loren Driscoll (tenor); M-G-M Chamber Orchestra conducted by Carlos Surinach. *Music for a Farce*; M-G-M Chamber Orchestra conducted by Arthur Winograd. **GLANVILLE-HICKS:** *Letters from Morocco*; Loren Driscoll (tenor); M-G-M Chamber Orchestra conducted by Carlos Surinach. M-G-M E-3549, \$4.98.

▲THE composer of *"The Wind Remains"* has labeled it a zarzuela. Based on the third act of Lorca's play, *Asi que pasen concho año*, it was originally conceived for the stage and successfully performed at the Museum of Modern Art in New York in 1943. The composer revised it for concert



performance in 1957, and it was again given at the Museum of Modern Art in February of that year. *Letters from Morocco* is Peggy Glanville-Hicks' musical setting of passages from letters written her by Paul Bowles. The composer has been much praised for her manner of setting words, and this is held up as an outstanding example. *Music for a Farce* is a satire on incidental music, appropriately composed for a small orchestra and full of innuendo. The recording is not consistent on the two sides of this disc. The voices in "The Wind Remains" are very close to us,

which makes it hard to judge the work's effectiveness fairly. Things are better on the reverse, but it can hardly be said that Driscoll's is an ingratiating tone; I found listening quite monotonous. *Music for a Farce* comes through without difficulty. This is, however, the second recording we have had of this piece, the alternative one being presently coupled with the Sitwell-Walton *Faade* on Columbia (a thoroughly delightful performance with Dame Edith herself reciting). In Bowles' music I do not find a great difference in the merits of the two performances —P.L.M.

## Two new B flats—one of them magnificent

**BRAHMS:** *Concerto No. 2 in B flat for Piano and Orchestra, Op. 83*; Louis Kentner (piano) with the Philharmonia Orchestra conducted by Sir Adrian Boult. EMI-Capitol G-7133, \$4.98.

Horowitz, Toscanini.....Victor LCT-1025  
Gilels, Reiner.....Victor LM-2219

▲UNFORTUNATELY, this latest version of Brahms' Second Concerto cannot be considered a success for a number of reasons. Although Kentner has an enormous tone, one which would be ideally suited to this work in particular, his interpretative liberties—ritards, pulling at the rhythms—prevent his being a really satisfying soloist. The first movement (and part of the second) drags along unmercifully, without providing the necessary dynamic quality so characteristic of the music. Sir Adrian and the soloist do not quite see eye to eye in matters of interpretation, although one must admit that the beautiful slow movement is very well handled by all concerned. The finale tends to be too heavy-handed. The sound, too, is not ideal, for the piano is recorded more prominently than it should be. —I.K.

**BRAHMS:** *Concerto No. 2 in B flat for Piano and Orchestra, Op. 83*; Vladimir Ashkenazy (piano); Bernhard Gunther (solo cello); Orchestra of the German State Opera, Berlin, conducted by Leopold Ludwig. Angel 35649, \$4.98 or \$3.98.

Horowitz, Toscanini.....Victor LCT-1025  
Gilels, Reiner.....Victor LM-2219

▲OPINIONS probably will be quite

divided as to the merits of this unusual performance. There will, on the one hand, be those who feel that there are too many liberties in tempi, that the style is either too romantic and free or (and in contradiction) that it is not Brahmsian enough, that some portions are played entirely too slowly and other parts are done much too fast. On the other side of the fence will be those who consider the young Russian's interpretation of the demanding piano part the most exciting on records—and that includes even the Horowitz performance of almost two decades ago. For my part, I think this is a magnificent reading, one which is perhaps more Brahmsian in spirit than any other, and this in spite of, or rather probably because of, the many freedoms in tempi. There is a marvelous interplay between piano and orchestra, and in addition to stressing the dynamic qualities of the work

Vladimir Ashkenazy



these collaborators especially emphasize the lyrical aspects: this is a warm and tender interpretation as well as a passionate one. Ludwig's orchestra provides a more than satisfactory accompaniment, even though it does not boast the brilliance of the Chicago Symphony or the precision of the old NBC. There is a certain relaxed quality which comes as a relief after some of the more supercharged versions we have heard lately. Although the performance is wonderfully unified, a few remarks must be made in connection with Ashkenazy himself: his is a truly remarkable rendition; from the piano's first entrance we are aware of an authoritative personality at the keyboard. Technically, his playing is astounding for its cleanness and accuracy; musically, he

plays the work as though Brahms wrote it for him. It is a colorful reading, too, running the gamut of subtle shading in not only the most delicate passages (as in the third movement) but also in the vigorous, forceful ones. From all we know of Brahms' own style of playing it is a fair assumption that it must have been quite similar to the performance on this disc. The recording is satisfactory but not especially outstanding. The piano tends to "ping" a bit on loud notes in the upper registers, and the orchestra, which is not too close to the microphones, is not always as clear and transparent as it might be. Sonic considerations aside, this is in every way an outstanding issue and *must* be heard by all interested parties. Very highly recommended —I.K.

## Von Karajan's Bruckner Eighth

**BRUCKNER:** *Symphony No. 8 in C minor*; Berlin Philharmonic Orchestra conducted by Herbert Von Karajan. Angel set 3576-B, four sides, \$9.96.

Jochum (5 sides) ..... Decca 109  
Horenstein (4 sides) ..... Vox 9682  
Van Beinum (3 sides) ..... Epic 6011

**T**HIS recording is neither as beautiful as the Horenstein nor as exciting as the Van Beinum. Nor, on the other hand, will it tear the Decca set from the clutch of the adamant Jochumites; unlike their high priest, Karajan polishes off the *Adagio* in a mere 27 minutes. Not that the Bruckner Eighth sounds less than lovely at the hands of any of these dedicated people. But there are differences beyond the price variations.

The first question in many Brucknerites' minds these days is that of the Original *vs.* Revised versions. In the case of the Eighth, it might be said that all the recordings are Original, but that some are more original than others. This is not an Hegelian paradox, but simply the result of a confusion existing within the International Bruckner Society itself, which has published not one but two, "critical" editions of this work. Horenstein uses the 1955 publication (edited by Nowak), while the others use the 1939 (edited by Haas). Nowak's reason for disputing Haas'

scholarship is expounded in his 1955 preface and in the notes accompanying the Vox set. Briefly, it is that Haas combined two quite different Bruckner autographs of the Eighth, contrary to the "principles for the working out of critical complete editions". Nowak thereupon extirpated all passages derived from the earlier (1887) autograph, and adhered throughout to the later (1890) one—still, of course, by-passing the final, spurious revision which appeared in 1892 and was the only version known to the public for nearly fifty years. It follows that no one has yet published or recorded *in toto* the very first autograph, which will thus be the fourth (and, one hopes, final) version to appear. In the album notes for the two other recordings that have appeared since Nowak's preface, nothing is said about all this by either Klaus George Roy (Epic) or, more surprisingly, Mosco Carner (Angel). Dr. Carner mentions three "versions", but only one Bruckner autograph rather than two, and then states without further ado that "the present recording is of the original version". This is nonsense, of course, though four years ago it would certainly have been accepted as Gospel.

In recording quality, I think it is a toss-up between Epic and Vox. The orchestral

balance is, on the whole, best in the Epic, for not only are the winds more consistently audible against the strings in this set, but only here do the timpani make their fullest dramatic effect. On the other hand, Vox gives the greatest resonance to the sound of the harp, the importance of which instrument is attested by two facts: (1) The inner movements of this symphony are the only instances of its use in Bruckner's entire output. (2) It must have been to ensure complete audibility that Bruckner wrote "harp tripled when possible", since its part is actually of the utmost delicacy. (It is also, amusingly, confined entirely to upward arpeggios, the harp's most rudimentary function.) Vox achieves, with both the delicacy and the clear delineation of each note, an effect that is quite stunning.

Both Vox and Angel are superb in the quality of orchestral *sound* as such, irrespective of balance and consequent detail. The purity of the wind tone and the silkiness of the strings in the Vox are so enjoyable *per se* that without the score at hand one is apt to assume that things could not be bettered. The same is true of the Angel, except that the Berlin Philharmonic acoustics (as I remarked also of Decca's Bruckner Seventh) impart a little more murkiness to the lower strings, in relation to the Vienna sound. Epic pays for its more dynamic qualities, its brass and thunder, with a certain roughness of tone which may be summarily rejected by those ignorant of or unconcerned with matters of significant detail, or more impressed with over-all smoothness of utterance. Those penetrating Van Beinum trumpets and horns have none of the mellow glow that seems to linger in the background rather than asserting itself. It depends in the long run, I suppose, on whether one prefers to bathe or shower in a symphony.

On the whole, this analogy fits the interpretations as well. It is especially applicable to the tempo of the *Adagio*. With the four versions, in fact, one may now choose from a wide range of speeds here, as may be seen from the following durations: Van Beinum 23, Horenstein 25, Jochum 31, and Karajan (as I said earlier)

27. Bruckner advises "slow and solemn, but not dragging". Futile words, when conductors interpret them with a divergence of 35 per cent. Who's dragging? In the main *Scherzo*, on the other hand, Van Beinum and Jochum both use a considerably faster tempo, which I think makes for better structural contrast. Their colleagues' more plodding beat is apt to make Bruckner's rhythmic *ostinati* maddening in their insistence, and if that is their intent, much joy to them. Horenstein's *Trio*, however, is slightly faster and more flowing than the others'; I prefer it, but I think it would go better with Van Beinum's *Scherzo*. The latter is curiously awkward in the *Trio*, which I maintain is spoiled by too-definite pauses, and aided by just that smoothness of phrase and continuance of line which Horenstein imparts.

Of the outer movements, the opening one is beautifully depicted in all four versions. This is a unique conception, in that it is both mysterious and tragic. Its softly inexorable C minor coda is quite unforgettable, owing mainly to the fact that the "tonic" key has never been established anywhere in the body of the movement. The high interpretative standard with which we are dealing here is firmly established in this cornerstone of Bruckner esthetic. The finale opens with greater momentum under Van Beinum, and the main theme is further aided by the more successful timpani sound to generate a driving power quite in advance of the other versions. In general, Van Beinum seems to understand well that a Bruckner finale, like any finale, has to (as Tovey put it) *go* somewhere, and that a greater resiliency rather than a stiffening of attitudes is called for.

We have, in short, very nearly one of those collector's dreams: the Epic version is not only the most economical (the bonus on the odd side is no less than Schubert's Third); it is also, on the whole, the most highly recommended. The ardent Brucknerite will probably want the Vox too for the Nowak edition. For some there is, however, another important consideration. The three-record Jochum set also contains the only satisfactory recording of Bruckner's great *Te Deum*. —J.D.

**BUXTEHUDE:** *Complete Organ Works, Vol. 6—Chorale Fantasias: Deum laudamus, Ich dank dir, lieber Herre; Toccata in D minor; Chorale Variations: Magnificat primi toni, Magnificat noni toni, Nun lob mein Seel den Herren.* Alf Linder at the organ of Varfrukyrka, Skänninge, Sweden. Westminster XWN-18689, \$4.98.

▲**PLAYING** Buxtehude's complex inventions on an instrument of this clarity is like delivering up one's technique and soul to a magnifying glass, and it is increasingly apparent that Linder was born with the requisite genius. Nor have the six volumes to date exhausted either works or registrational possibilities, so we have many delights ahead. It is frustrating that the stop-list is not included in Josef Hedar's otherwise fine notes. —J.B.L.

**CIMAROSA:** *Concerto for Oboe and Strings* (Arr. Benjamin); **HANDEL:** *Concerto in G minor for Oboe and Strings*; **HAYDN:** *Concerto in C for Oboe and Orchestra*; **ALBINONI:** *Concerto in B flat for Oboe and Strings, Op. 7, No. 3*; André Lardrot (oboe); Chamber Orchestra of the Vienna State Opera conducted by Felix Prohaska. Vanguard VRS-1025. \$4.98

(Cimarosa)  
Gallest, Scarlatti Orch. (Caracciolo)...Angel 35255  
(Handel)  
Töttcher, Gorvin.....Decca Archive ARC-3059  
(Haydn)  
Rothwell, Barbirolli.....Mercury 50041

▲**ENTITLED** "The Virtuoso Oboe", this disc offers four concerti for that instrument which ably demonstrate the remarkable playing of André Lardrot. Virtuosity, indeed, is the keyword for his performances, but not at the expense of musicianship. The Haydn work (which is, incidentally, of doubtful authenticity) is played with a marvelous feeling for style and wonderful verve, making it probably the best recording of the concerto to date; Prohaska, too, does very well here with an accompaniment that is truly Haydnesque in flavor. The Cimarosa, which Arthur Benjamin arranged and orchestrated from that composer's keyboard sonatas, is played at a terrific clip, considerably faster than most performances, especially in the outer movements—but this is after all supposed to be a virtuoso interpretation

and the result is extremely effective. The shorter Albinoni and Handel pieces also are fine interpretations, although I personally prefer the wonderfully authentic rendition (with improvisations) of the Handel by Herman Töttcher, who does far more than simply play the notes as they appear in the score. Altogether, however, this is an admirable disc, beautifully performed and very well recorded. —I.K.

●  
**CZIFFRA:** *Paraphrases, Transcriptions and Improvisations—Rimsky-Korsakov: Flight of the Bumble Bee; Brahms: Hungarian Dance; Khachaturian: Sabre Dance; Vecsey: Valse Triste; Cziffra: Rumanian Fantasy; Rossini: "William Tell"; Johann Strauss: Tritsch-Tratsch Polka, The Blue Danube.* Gyorgy Cziffra (piano). Angel 35610, \$4.98 or \$3.98.

▲**FEW** pianists would want to tangle with these—and among listeners perhaps only pianophiles would want to listen, for the rise of gymnastics must ever be the fall of musicality. Soon to surfeit, Cziffra's latest show of dizzying virtuosity is none the less valuable for sparking slow parties, especially if pianists are present. —J.B.L.

●  
**DEBUSSY:** *Iberia* (Images pour orchestre, No. 2); **RAVEL:** *Valses nobles et sentimentales; Alborada del gracioso*; Chicago Symphony Orchestra conducted by Fritz Reiner. RCA Victor LM-2222, \$4.98.

(Iberia)  
Ormandy, Phila.....Columbia CL-921  
Monteux, San Fran.....RCA Victor LVT-1036

▲**IF** absolute clarity of instrumentation and a scrupulously literal definition of the score were the criteria of impressionistic projection, Reiner's beautifully recorded readings would rank at the top. But for me (many musicians disagree) the essence of Debussy and Ravel interpretation lies rather in the suggestion of atmosphere and mood through the use of a subtly graduated gamut of tone qualities, in the coloristic blending of instruments rather than their exposed separation. These are the essentials and qualities that make a Monteux, Stokowski, or Munch performance of this music the uniquely exciting thing that it is. Well played as they are, Reiner's are for me rather cold. —A.K.



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**DELIUS:** *Brigg Fair; A Song Before Sunrise; Marche Caprice; On Hearing The First Cuckoo In Spring; Summer Night On The River; Sleigh Ride (Winternacht); Intermezzo (from "Fennimore and Gerda")*; Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. EMI-Capitol G-7116, \$4.98.

**DELIUS:** *Hassan; Arabesque; Over The Hills And Far Away*; Lesley Fry (baritone, in *Hassan*), Einar Norby (baritone, in *Arabesque*), B.B.C. Chorus (in *Hassan* and *Arabesque*) and Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Columbia ML-5268, \$3.98.

▲GRADUALLY, Sir Thomas Beecham is re-doing all the works he once recorded on the famous old Delius Society 78 rpm pressings. In the process he is including several works new to the recorded repertory. Needless to say the sound here is immeasurably superior. Delius enthusiasts will want to acquire both discs and they should not be dissuaded, for these are perfectly beautiful performances. A few of the shorter pieces, such as *Sleigh Ride* (written in 1888), are not too consequential but are none the less quite charming. For the person contemplating the purchase of only one of these discs I would be forced to recommend the EMI-Capitol collection, which contains a fine sampling of Delius' music and, in particular, a ravishing reading of *On Hearing the First Cuckoo in Spring*. As indicated, the sound on both records is good, although the top is somewhat shrill in either instance. EMI-Capitol's program notes are by Eric Fenby, Delius' amanuensis during the composer's agonizing final years. —I.K.

●  
**DOHNÁNYI:** *Konzertstück, Op. 12;*

**KODÁLY:** *Sonata for Solo Cello, Op. 8;* Janos Starker (cello) with the Philharmonia Orchestra conducted by Wilster Susskind (in the Dohnányi). Angel 35627, \$4.98 or \$3.98.

(Kodály)  
Starker.....Period 510

▲STARKER'S previous recording of the difficult and fantastic Kodály Cello Sonata has become, even though it is still available on Period, a true collector's item. In this three-movement work

Kodály has exploited the capabilities of the cello to the point where they equal the intricacies found in the Bach sonatas for that instrument. It is a masterpiece, but it needs a performer who stands completely above the immense technical problems involved. Its ideal interpreter has been Starker, who played the Sonata for Kodály when he was but fourteen. His older recording remains magnificent, but it is with great pleasure that we can welcome this second version, especially with the bonus involved. There is little that one can say about a performance such as this: perhaps one should only state that it must be heard to be believed. The recorded sound of the solo cello, furthermore, is simply splendid. The Dohnányi *Konzertstück*, a fairly early work but well written, is a three-section cello concerto in which the bonus movements, as in the Liszt Concertos, are joined. Sounding at times as though modeled after Brahms, the piece nevertheless is typical Dohnányi even unto the inclusion of the grotesque element which can be found in so much of his music. It is pleasant, not particularly distinctive, but beautifully played. As far as this disc is concerned, however, it would not make very much difference which work was coupled to the Kodály Sonata. That alone is worth the price. —I.K.

●  
**GILBERT & SULLIVAN:** "*The Mikado*";

Elsie Morison and Jeanette Sinclair (sopranos), Monica Sinclair and Marjorie Thomas (contraltos), Richard Lewis (tenor), Geraint Evans, Ian Wallace and John Cameron (baritones), Owen Brannigan (bass), Glyndebourne Festival Chorus and the Pro Arte Orchestra conducted by Sir Malcolm Sargent. Angel Stereo set S3573 B/L, four sides, \$13.96.

▲HERE is a savory dish of Savoyard delight. The performance trips along with that peculiar quality of spirited detachment that seems to suit G. & S. best. Angel's sound is marvelous—bright and clean, full and spacious. The stereo effects, with soloists and chorus deployed hither and yon across the listening area, whets my appetite for more serious operatic fare in this medium. —P.C.P.

## Not Orfeo but Orphee

A Guest Review

By JEAN BOWEN

**GLUCK:** "*Orphée*"; Nicolai Gedda (Orpheus), Janine Micheau (Eurydice), Liliane Berton (Amor), Orchestre de la Société des Concerts du Conservatoire and the Choeurs du Conservatoire de Paris conducted by Louis de Froment.

Angel set 3569B/L, four sides, \$10.96.  
Simoneau, Danco ..... Epic 4SC-6019

**T**HIS "*Orphée*" is based, more or less, on the French version of 1774. The differences between this version and the Italian one of 1762 arose largely from the French operatic situation of the day. The French opera had no male alto available; therefore the role of Orpheus was rewritten for tenor. The French public loved ballet; therefore the dance movements were expanded. Other changes, such as the vastly enriched scoring, came as the result of Gluck's own artistic maturity. The result was, for all practical purposes, a new work, of greatly enhanced expressivity.

The present recording uses, apparently, a nineteenth-century re-editing of the eighteenth-century printed score. Here certain features of the Italian original

Frontispiece of the first published score



have crept in, the most obvious being the retention of the triumphant final chorus (the French version ended with a ballet). And the order of the various movements has been changed; some, alas, have been omitted. Therefore, any claims that this is an "original" or "complete" version must be accepted with reservations.

The same reservations must be applied to an earlier recorded French version of the work on the Epic label. The latter has, however, some advantages. It gives more of the music and keeps closer to the original order of events. The ominous introductory dance of the Furies in Act II, replaced on Angel by another dance, is a wonderfully effective piece. And the same dance that Angel puts so close to the beginning of things is much better when it depicts, as it does in the Epic version, the departure of the Furies. How else to explain that final decrescendo? Surely the rage of the Furies is not abated, as the Angel version would have us believe, before they have heard a note of Orpheus' music!

But it is upon the artist who sings the role of Orpheus that the fate of any performance of this opera must rest. Here the earlier Epic version carries off the laurels, for Gedda's singing, although robust and healthy, is no match for Simoneau's in elegance, purity of style, and emotional understanding. The two Eurydices are more evenly matched—both Micheau and Danco are artists of great stylistic accomplishment, if somewhat uneven technical ability. Of the two Amors (both suffering from a fast vibrato) I would prefer Berton, who gains in freedom and abandon as she works her way through the role. Both conductors maintain lively tempi, with Froment in the Angel version keeping slightly closer to the dance rhythms from which so much of this music derives. Froment, too, has instructed his singers more carefully in the correct use of ornaments—his work in this respect is quite stylish. All in all, the new recording is very good, but the older excellent.



**HANDEL:** *Concerti Nos. 1 in G minor, 2 in B flat, 3 in G minor, and 4 in F for Organ and Orchestra, Op. 4;* Eduard Müller (organ) with the Schola Cantorum Basiliensis conducted by August Wenzinger. Decca Archive ARC-3100, \$5.95.

Kraft, Reinhardt.....Vox 7132

▲ONE can only hope that the participants in this recording intend to do the remaining Handel organ concerti, because these are simply marvelous performances. Müller utilizes a small portative organ, consisting of one manual (no pedals are required for the Op. 4) and seven stops, which is very close indeed to what Handel had in mind for these works. It sounds delightful, clear as a bell, and is beautifully played. The orchestra is made up of eleven players, and the balance is consequently excellent. As in all the music of this period, and especially so in certain works of Handel such as these, the performer was expected to use the printed notes as a guide to what he was supposed to play—not as a set of instructions to be followed literally, note for note. The interpreter must frequently fill in harmonies, he must improvise little cadenzas, he must even alter notes in their rhymical values. When this has been done tastefully in the correct style and spirit of the music we have what can be called an authentic type of performance. There are very few recorded examples, perhaps because it is extremely difficult to do and also because it leaves the performer so very open to criticism. In my opinion, the present disc is an unqualified success; the performances really could not be bettered, and the problems of working out 18th-century interpretative methods have been admirably solved. Another version of the complete Op. 4 is expected shortly from E. Power Biggs, and it will be interesting to make a comparison. For the present, however, this recording of the first four concerti in that opus must be recommended without reservation. —I.K.

•  
**HAYDN:** *Concerto in C for Oboe and Orchestra;* **DVOŘÁK:** *Serenade in D minor, Op. 44;* Evelyn Rothwell (oboe) with the Hallé Orchestra conducted by

Sir John Barbirolli. Mercury MG-50041, \$3.98. (See Cimarosa, page 248.)

(Haydn)  
Lardot, Prohaska.....Vanguard VRS-1025

▲THERE can be no denying the finesse, excellent taste, and high level of technical proficiency that characterize this account of the "Haydn" Concerto (its authenticity is disputed) by Miss Rothwell (Lady Barbirolli in private life) and Sir John. Their approach is one of simplicity, clarity, and fondness. Yet there is something missing in their performance, and the interested may hear it in the competitive version by André Lardot on Vanguard—vivaciousness. The French virtuoso brings a warmth and greater fluency to the music, as well as slightly faster tempi here and there. His more ingratiating tone and more flexible manner of phrasing (characteristic of the methods taught west of the Rhine) contribute to the over-all élan. Good as the team on Mercury is they must take second place here to the superior styling of the lesser-known Vanguard artists. The modest *Serenade* of Dvořák is an embryonic work pre-dating by six years the richer maturity that began with his *Second Symphony* in 1884. Conductor and instrumentalists do very well by it here. Both sides are sensitively recorded. —A.K.

•  
**HAYDN:** *Sonata No. 3 in E flat;* **MOZART:** *Sonata No. 10 in C, K.330;* *Fantasia and Fugue in C, K. 394;* Glenn Gould (piano). Columbia ML-5274, \$3.98.

(Mozart)  
Gieseking.....Angel 35072 and 35077  
Bachhaus (K.330 only).....London LL-1399

▲THERE are elements in Gould's music-making that I find highly laudable. But one's listening pleasure (mine, at least) is diminished by a few maddeningly disconcerting habits of interpretation. Whether or not anyone agrees with him, to be sure, the control and clarity with which the young Canadian sets forth his individualistic ideas is something to be envied. The delicacy and refinement he can attain (as in the triplet section of the middle movement of the Haydn) is balm for the ears. However, the innovations in tempi, phrasing, and dynamics indulged in seem to me illogical in the extreme. Granted



that most editions of Mozart's sonatas must be scrutinized with the greatest of care for the authenticity of their tempi indications, phrasings, and dynamics (although I have used the *Urtext* as reference), Gould's fluctuations and indeed stark changes of tempi in the first movement of the K.330, the entire K. 394, and in the opening and final movements of the Haydn, tax all reason. Though clearly capable of a broad range of expressivity, Gould plays within a narrow dynamic gamut and with a whitish tone throughout. Perhaps most vexing is his staccato approach—presumably an attempt to simulate the Mozart piano—which is used without regard for the phrased or melodic line or the obvious need for contrast. Through it all is an obbligato of grunts, moans, and humming. Columbia's reproduction is superb. —A.K.

●  
**HAYDN:** *String Quartet in G, Op. 54, No. 1; String Quartet in C, Op. 54, No. 2; Amadeus String Quartet. Angel 45024 (Library Series), \$3.98.*

▲RESTORED herewith to the catalogue are two quartets which have not been available since the days of the 78 rpm record. These works were composed when Haydn was fifty-seven, just prior to his English success, and are representative of his finest writing in that medium. Both are thoroughly delightful: the G major with its marvelously witty final movement and the C major with its unorthodox finale tempo markings (*Adagio—Presto—Adagio*). The Amadeus Quartet plays with a fine sense of style and rhythmic vitality. Better performances could not be hoped for. Highly recommended. —I.K.

●  
**KUHNAU:** *Musicalische Vorstellung einiger Biblischer Historien—Suonata prima (Il combattimento tra David e Goliath); Suonata terza (Il Maritaggio di Giacomo); Suonata quarta (Hiskia agonizzante e risanato); Fritz Neumeyer (harpsichord); Fritz Uhlenbruch (speaker). Decca Archive ARC-3095, \$5.95.*

(Sonatas Nos. 1, 4, 5, 6)

Fuller.....Washington 409

▲SOME months back we had a recording of four of Johann Kuhnau's six remarkable Biblical Sonatas by Albert Fuller which

was really splendid. The Decca Archive disc also contains a fine performance, recorded perhaps a little better than the Washington, but played somewhat more soberly. There is, unfortunately, a duplication of two sonatas between these records, so that the prospective buyer would probably not obtain both records unless he insisted on having all the available Kuhnau. Thus the choice must rest on performance and repertory. Both discs include "The Combat between David and Goliath", the best known of the six, and both records also feature narrators who read the short descriptive passages between the sections of each work—a practice which for some reason has been carried out on every single recording of any of the Biblical Sonatas. Although the narration has its advantages, it can become annoying with repeated listening, especially in the case of the present recording, which has it in German. Whether or not this might deter you from buying this particular record is, however, an individual matter. Regarding performances *per se*, I can only state that both versions are good; Neumeyer's is occasionally a little stiff in approach, and he uses fewer register changes than Fuller. The former's are, nevertheless, thoroughly musical interpretations, and they have the added benefit of fine recording. —I.K.

●  
**LUEBECK:** *Preludes and Fugues in D minor, E, and F; Partita: "Nun lasst uns Gott dem Herren"; BRUHNS: Preludes and Fugues in E minor and G Fantasia "Nun komm, der Heiden Heiland"; Hans Heintze (Organ of St. Johannis, Lüneburg). Decca Archive ACR-3094, \$5.95.*

▲AS a collection of works by two of the lesser known North German organist-composers this recording should grace the shelves of any collector interested in organ music. Vincent Lübeck (1654-1740) was perhaps the more famous of the two; he was renowned throughout his life as an organist, and from 1702 until the time of his death at the age of eighty-four he played at St. Nicolai's in Hamburg, which has an Arp Schnitger instrument of more than 4400 pipes, four manuals, and pedal. His works as represented by the four

pieces on the first side of this record are interesting to hear in their relationship to Buxtehude and Bach. They do not contain the genius of those masters, but historically they do have great value. More fascinating is the music on side two by Nicolaus Bruhns (1665-1697). Regrettably, there are left to us but four of his organ works, three of which are recorded here, for this brilliant musician, who became a pupil of Buxtehude at the age of sixteen, died when he was only thirty. That he must have been a fantastic virtuoso can be heard in the extensive pedal parts to some of these pieces; here, surely, was a composer of tremendous future, and this record for the second side alone is worth the price. Hans Heintze performs the music of both composers on the Böhm organ in St. John's Church, Lüneburg, a large instrument of three manuals and pedal, 56 stops, which dates back originally, before several reconstructions, to the sixteenth century. The performances are very well done, with fine choice of registration, and the sound of the organ itself, although not recorded too close, is very brilliant. Highly recommended. —I.K.

•  
**MOZART:** *Concerto No. 20 in D minor, K.466; Concerto No. 18 in B flat, K.456;* Robert Casadesu (piano) with the Columbia Symphony conducted by George Szell. Columbia ML-5276, \$3.98.

(K.466)  
Serkin, Ormandy ..... Columbia ML-4424

▲BOTH are strong accounts, the effectiveness of which would have been heightened if poetry, elegance, and at times clarity of articulation (third movement, K.466) had not been sacrificed for animation. The music seems short of breath too often, and lacking in the contrasting inner calm that comes of deeper penetration. A bit of dryness and stridency in the strings (particularly in the K.466) afflicts the otherwise fine reproduction. —A.K.

•  
**MOZART:** *Requiem in D minor, K.626;* Elisabeth Grümmer (soprano); Marga Höffgen (contralto); Josef Traxel (tenor); Gottlob Frick (basso); St. Hedwig's

Cathedral Choir, Berlin, and Berlin Philharmonic Orchestra conducted by Rudolf Kempe. EMI-Capitol G-7113, \$4.98.

▲THIS latest Requiem is essentially a dramatic one, though it starts rather heavily. The sheer sound of the chorus is variable, better at the end than at the beginning. But it is unusually clear and well balanced. The soloists also are variable. Miss Grümmer's lovely lyric voice seems to gain as her recording career advances. Miss Höffgen, on the other hand, has been heard to better advantage. Here she is handicapped by vibrato. Traxel is a lightweight tenor of good intentions.<sup>7</sup> Frick, as we have long known, is an excellent bass; his moment with the trombone in the *Tuba mirum* comes off very well. Perhaps what the performance lacks is a more lyrical Mozartean line. It stays a little close to the earth. —P.L.M.

•  
**OFFENBACH:** *Gailé Parisienne;* Boston Pops Orchestra conducted by Arthur Fiedler. RCA Camden CAL-438, \$1.98.

▲HERE is the famous eleven-year-old performance of the complete score to this popular ballet (really a potpourri of Offenbach pieces orchestrated and arranged by Manuel Rosenthal), which was originally issued by RCA Victor on LP as LM-1001. It's a fine, lively interpretation, and if it isn't quite so "hi-fi" as the almost super-brilliant newer recording Fiedler made a few years ago (Victor LM-1817), it is nevertheless quite a bargain at one dollar and ninety-eight cents. If you want a scintillating performance in a reasonably good-sounding recording, don't pass this up. —I.K.

•  
**PROKOFIEV:** *Lieutenant Kijé;* **STRAVINSKY:** *Song of the Nightingale;* Chicago Symphony Orchestra conducted by Fritz Reiner. RCA Victor Stereo LSC-2150, \$5.98. **PROKOFIEV:** *Lieutenant Kijé;* *Peter and the Wolf;* Vienna State Opera Orchestra conducted by Mario Rossi; Boris Karloff (narrator). Vanguard Stereo VSD-2010, \$5.95.

▲VICTOR takes the honors here. Reiner's fine performances (reviewed by A. K. in the July ARG) are enhanced by en-

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gineering that is simply superlative. In A-B comparisons I could hear little difference between the tape (RCA Victor BCS-96) and stereodisc versions of *Lieutenant Kijé*. Although a bit more silkiness is evident in the tape sound, the differences in over-all quality are indeed subtle and require a discerning ear as well as discerning equipment for detection. Rossi's *Kijé* is pale beside Reiner's. The performance, in general, is rather on the lifeless side, most noticeably felt in the *Troika*, while the *Romance* is rushed and clumsy-sounding. Peter and his wolf, on the other hand, fare much better, although Karloff's gloriously fascinating voice (to me, anyway) is recorded with a reverberance that seems to put him out of context with the orchestra. Vanguard's sound is adequate, although rough in spots. My review copy had a severe warp around its outer edge as well as a loud grating sound that appeared from time to time during *Peter and the Wolf*. —P.C.P.

●  
**PROKOFIEV:** *Romeo and Juliet*, Op. 64 (excerpts); New York Philharmonic conducted by Dimitri Mitropoulos. Columbia ML-5267, \$3.98.

Munch, Boston Sym. . . . . RCA Victor LM-2110

▲THE excerpts presented here do not entirely parallel the contents of the recently issued Munch disc. Where the latter made his selection from all three of the suites compiled by the composer, Mitropoulos has drawn only from the first two. Included in both albums are the following scenes: *The Montagues and the Capulets* (Suite 2, No. 1); *Juliet, the little girl* (2-2); *Romeo and Mercutio masked* (1-5); *Tybal's death* (1-7); *Romeo and Juliet before parting* (2-5); *Friar Laurence* (2-3); and *Romeo at Juliet's tomb* (2-7). Munch's also includes: *Scene (The street awakens, 1-2)*; *Morning dance* (3-2); *Dance (Ballroom scene, 2-4)*; *Aubade* (3-5); and *Juliet's death* (3-6). The Columbia album includes in addition *Folk dance* (1-1) and the *Balcony scene* (1-6). Superficially, it would seem that the RCA Victor release contains much more music, but such is not the case because both numbers offered additionally on Columbia are unusually long. As reported earlier, the Munch treatment is, with few qualifications, of

singular verity. But this is the kind of music in which Mitropoulos' insight is second to none. Abetted by a first-rate recording job, his uncanny sense of the dramatic captures with awesome effect the ethereally hushed love music of the Balcony scene and the lovers' parting (with which Munch was not so successful). Munch propounds a more virile and gripping account of Tybal's death, however. In sum, a difficult choice. —A.K.

●  
**PUCCINI:** "*Suor Angelica*"; Victoria de los Angeles (Suor Angelica); Fedora Barbieri (La Zia Principessa); Mina Doro (La Badesa, La Maestra delle novizie); Corinna Vozza (La Suor zelatrice); Lidia Marimpietri (Suor Genovieffa, Cercatrice I); Santa Chissari (Suor Osmia, Cercatrice II, Una novizia); Anna Marcangeli (Suor Dolcina); Teresa Cantarini (La Suora infermiera); Silvia Bertona, Marie Huder (Le Converse); Rome Opera Chorus and Orchestra conducted by Tullio Serafin. EMI-Capitol G-7115, \$4.98.

▲ALTHOUGH I have never seen a stage performance of "*Sister Angelica*" I can well imagine that it is a difficult opera to produce. Perhaps it is best heard via recordings. Certainly the plot is thin enough, and the all-feminine cast hardly makes for variety. To cap it all, the ending as we read it in the libretto is a little embarrassing. If anything can save the opera it is certainly such singing as Miss de los Angeles gives us here. When her voice is first heard it comes as a cooling summer breeze, for the other nuns in this production are vocally passable and no more. Except for a high-lying passage or two de los Angeles' singing is exquisitely lovely throughout. Barbieri as the unsympathetic royal aunt has the only other considerable role, and she manages it well. Her vocal quality is suited to the part and strongly contrasted to that of de los Angeles. Of course no small measure of the credit for the effect of this performance must go to Serafin, who holds everything firmly in hand. This recording more than replaces the deleted Cetra version. —P.L.M.

**RACHMANINOV:** *Symphony No. 2 in E minor, Op. 27*; London Philharmonic Orchestra conducted by Sir Adrian Boult. RCA Victor LM-2106, \$4.98. Ormandy, Phila. . . . . Columbia ML-4433

▲THOUGH Boult includes many of the passages normally cut, and deletes some that usually are not, most of what Rachmaninov wrote is to be heard in this version. Whether or not this is to the good depends upon the listener's sweet tooth. My own taste runs to greater brevity, particularly since the cuts ordinarily taken are logically conceived. The drowsiness that so often characterizes Boult's music-making seems to be in full sway here. The dynamic restraint, tortuously slow tempi, soggy rhythmic definition, and stylistic mannerisms that are all woefully present add up to as dull a reading of this score as I have ever encountered. The fine reproduction is wasted. —A.K.

●  
**SCHUBERT:** *Der Wanderer an den Mond; Über Wildemann; Der Einsame; Auflösung; Der Kreuzzug; Totengräbers Heimweh; Nachtviolen; Frühlingssehnsucht; Geheimnis; Raslose Liebe; Liebesbotschaft; Im Abendroth; Abschied*; Dietrich Fischer-Dieskau (baritone) and Gerald Moore (piano). Angel 35624, \$4.98 or \$3.98.

▲THESE songs were written to be performed as chamber music. Few were ever sung in public while he was alive, and very few were published. But those rich evenings when he and his friends gathered to make music must have been happy ones. This is important for all singers to remember, for the operatic flea, whose bite infects, had no place at all in them. In a small room the need for bravura singing departs. What is needed is simplicity and that genuine musicality that seeks after what the composer has said. Fischer-Dieskau has both, in abundance. His dark baritone is ideally suited to this music. The voice attracts no special attention to itself, and it is able to deal successfully with some of the bigger songs that many other great lieder singers have either kept from their repertoires or else struggled with, with varying degrees of success. Fischer-Dieskau has also a technique that

enables him to do what he wants with the voice—he can sing the light, delicate songs with haunting pianissimi and a wide range of color. But his art is far more. In essence, it is probably the power of his imagination that holds one so. He never sings as if he had sung all this before. He is never bored. Each song is a fresh experience, each a new thought suddenly come upon. He never anticipates musically what he, having studied the song, knows perfectly well is coming. His is a conversation, a spontaneous expression of thoughts and feelings as they occur. How Schubert would have loved him! —J.B.

●  
**SHOSTAKOVICH:** *From Jewish Folk Poetry, Op. 79*; **MUSSORGSKY:** *The Nursery*; **KABALEVSKY:** *3 Shakespeare Sonnets, from Op. 52*; respectively Nina Dorlyak, (soprano), Zara Dolukhanova (mezzo), and Alexei Masslennikov (tenor), with Dmitri Shostakovich (piano); Nina Dorlyak (soprano) with Sviatoslav Richter (piano); and Mark Reizen (bass) with Dmitri Kabalevsky (piano). Monitor MC-2020, \$4.98.

(Nursery)  
Kurenko . . . . . Capitol P-8265  
▲ANOTHER "must" from Monitor, and very acceptably recorded, with the voices occasionally in a bit close. The gem here (besides the brilliant assembly of accompanists!) is the Shostakovich Op. 79. Who has heard such ensemble singing for decades? Dolukhanova exceeds her affecting performance in Prokofiev's "On Guard for Peace" (Vanguard), and Reizen is more at home with the *Sonnets* than on his recent record of "Boris" excerpts (Shakespeare in Russian is like Pushkin in English, but no matter). Dorlyak (Mrs. Richter) matches, but does not displace Kurenko in the *Nursery*, and Masslennikov is up to his minor role here.

—J.B.I.

●  
**SIBELIUS:** *Karelia Suite, Op. 11; The Swan of Tuonela, Op. 22, No. 3; En Saga, Op. 9; Romance in C, Op. 42*; Royal Philharmonic Orchestra conducted by Anthony Collins. EMI-Capitol G-7122, \$4.98.

(Karelia)  
Jensen . . . . . London LL-634  
(Swan of Tuonela)  
Ormandy . . . . . Columbia ML-5181

(En Saga) ..... Columbia ML-5249  
 Ormandy ..... Columbia ML-5249  
 (Romance) ..... Unicorn 1038  
 Boyd Neel ..... Unicorn 1038

▲THIS collection entitled "Early Masterpieces of Sibelius" includes only one work that it heard less often, relatively, than the others—the C major *Romance* for strings alone, which, incidentally, happens to be the latest composition on this record. It is a pleasant if somewhat in consequential piece. Everything here is well performed, but the total effect is that of dullness and routine, in spite of the fine English horn solo in *The Swan of Tuonela* by Leonard Brain. That this music can come to life can be verified by listening to any of the performances listed above as alternate versions. Collins fails, aside from a lack of excitement in the playing, to elicit the atmosphere from his orchestra that these works demand. The sound, moreover, is not nearly so clear and transparent as in Collins' much more enjoyable recordings of Sibelius on London. —I.K.

**SIBELIUS:** *Symphony No. 2 in D*; BBC Symphony Orchestra conducted by Sir Malcolm Sargent. EMI-Capitol G-7124, \$4.98.

Ormandy ..... Columbia ML-5207  
 Stokowski ..... RCA Victor LM-1854  
 Collins ..... London LL-822

▲ESSENTIALLY this is a very classical performance and in style is quite similar to Sir Malcolm's recording of the Sibelius First (reviewed in the October issue). There is considerable atmosphere here, especially in the first two movements, but the finale proves somewhat disappointing. The richness of that swinging, jaunty theme which ends the work is strangely subdued, and the note of triumph fails to come off as effectively as, for example, in Ormandy's version. Nor for that matter is this as virtuosic a performance as that by the Philadelphians, although the BBC Symphony plays very well. Perhaps it is the actual recording itself which is at fault, for the orchestral tone lacks warmth in the middle register. The sound is distant, and quite a number of important details in the scoring fail to come through properly. With some adjustment of bass and turnover controls one can add a warmer quality to the recording, although a wiry shrillness, especially in the upper

strings, continues to rob this performance of many of its fine qualities. —I.K.

**STEVENS:** *Destination Moon*; Omega Orchestra conducted by Heinz Sandauer. Omega Stereo OSL-3, \$5.95.

▲THIS score by Leith Stevens for the 1950 science fiction film takes us on a musical trip to the moon and back. The verisimilitude extends to the actual sound of a rocket launching. Somewhat noisy surfaces mar what is otherwise a clean sounding, really big stereo recording. —L.Z.

**TCHAIKOVSKY:** *Piano Concerto in B flat minor, Op. 23*; Witold Malcuzyński (piano), with L'Orchestre de la Radiodiffusion Française conducted by Nicolai Malko. Angel 35543, \$4.98 or \$3.98.

Gilels, Reiner ..... RCA Victor LM-1969  
 Horowitz, Toscanini ..... RCA Victor LCT-1012  
 Cliburn, Kondrashin ..... RCA Victor LM-2252

▲MALCUZYNSKI does not persuade me that he has the temperament for this work. Though the lyric passages emerge with a clarity and poetic feeling the equal of any version I know, the passages of greater activity and declamation lack the needed inner tension and broad, bravura-type delivery. Malko is an able collaborator save at the opening of the middle movement, where the adopted tempo of the first bar proves too fast, necessitating an unmarked ritard in the following three. Angel's problem with concerted and orchestral performances of French origin is still unsolved—the piano itself lacks both presence and brilliance; the balance between it and the ensemble is downright poor. —A.K.

**TCHAIKOVSKY:** *Violin Concerto in D, Op. 35*; **MENDELSSOHN:** *Violin Concerto in E minor, Op. 64*; Christian Ferras (violin) with the Philharmonia Orchestra conducted by Constantin Silvestri. Angel 35606, \$4.98 & \$3.98.

▲VIOLINIST Ferras is the possessor of a tone which borders on the too lush, and here he seems to lack the firmness of a truly secure bow. His finger technique is unpredictable in the extreme—at times he is able, in fast passages, to spit out the notes with clarity and exactitude. However,

most notably in the first movement cadenza of the Tchaikovsky, there are not only serious lapses in intonation but also some decidedly painful wrong notes. Ferras uses considerable portamento, and he seems more apt than not to slide a little more below or above the note than is comfortable to the ear. Nor does Silvestri help things out with his rather pedestrian accompaniment. The final movement of the Mendelssohn falls apart in the opening measures, as though violinist and conductor had not decided on a tempo. Only the Angel engineers come off with honors, giving us sound that is bright and full. —D.H.M.

**TCHAIKOVSKY:** *The Divine Liturgy of St. John Chrysostom*. Cathedral Choir of the Holy Virgin of Protection Cathedral of New York City, directed by Nicholas Afonsky. Westminster WGN-18727, \$4.98.

▲ **WHATEVER** considerable merit Afonsky possesses as a conductor, his present forces are no match for, say, the Spassky Choir of Paris. While this version is a worthy addition to any collection of large-scale church works, therefore, its generally sluggish attack and drawly pitch are enough to make us wait for a more inspired and more incisive performance, provided another is not too long in coming. —J.B.L.

**TCHAIKOVSKY:** *Swan Lake, Op. 20* (excerpts); Royal Opera House Orchestra, Covent Garden, conducted by Jean Morel. RCA Victor LM-2227, \$4.98.

Dorati, Mpls. Sym. (complete). Mercury OL3-102

▲ **THE** broad terms of reference over the various numbers of *divertissements* affixed by the composer ("*scène*", "*pas d'action*") remain today in the standard Tchaikovsky Foundation scores. One cannot know for certain (the various Russian "authorities" being in wide disagreement) what the 1877 production of *Le Lac des Cygnes* was like (and consequently whether the now largely irrelevant headings bore any relationship to the choreographic activity) because it met critical disfavor and was abandoned. But we *do* know that the version staged by Marius Petipa at the

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Maryinsky in 1895 (two years after Tchaikovsky's death) is virtually the same ballet viewed by audiences of today (either in complete or abridged form), differing only in steps and not at all in musical application. Most beginning ballet students could do a more accurate job of identification than the author of the ambiguous and misleading liner titles (merely taken from the score) appearing on this album. The most casual ballet-goer can at least identify the thrice-heard Act II *pas de deux*. But here this *grand pas de deux*, Odette's variation, the coda, and two of the *corps* numbers are all lumped together under the heading "*Danses des Cygnes*"! Specifically, the contents are as follows. Side one: Prelude to Act I, opening scene, *Valse*, Polonaise, Prelude to Act II, Swan Queen's entrance, *Valse (corps)*, Swan Queen's variation, and Dance of the Little Swans. Side two: *Grand pas de deux*, coda, Act III opening scene, *Danse Napolitaine*, Act IV Dance of the Swans (*corps*), and closing scene.

Morel is a gifted conductor but for this music he has neither the requisite professional background (his experience being mainly operatic) nor the right instinctive feeling. His French approach lacks all the bravura, sweep, and dramatic compulsion that this music needs. Moreover, few of the tempi are balletic. Finally, the performance has been released with some shoddy instrumental work, notably on the part of the solo violin in the Act II *pas de deux* (which, incidentally, is out of sequence), and the bassoon of the Act II waltz. The violin is continually flat, and fails to articulate the scale-wise runs cleanly, while the woodwind is badly in need of practice. —A.K.

●  
**TCHAIKOVSKY:** *The Tempest (Symphonic Fantasy)*, Op. 18; **GLAZUNOV:** *Stenka Razin (Symphonic Poem)*, Op. 13; **BORODIN:** *Nocturne* (from Quartet No. 2 in D, orch. by Tcherepnin); Philharmonia Orchestra conducted by Anatole Fistoulari. EMI-Capitol G-7119, \$4.98.

(*Stenka Razin*)

Ansermet.....London LL-1060

▲IT is good to have a modern recording of the seldom-played *Tempest*, for although it

is not really up to Tchaikovsky's best it remains an interesting and quite effective work. Here and there one may hear patches of *Romeo and Juliet* (which was actually written four years before, but subsequently revised) and also *Francesca da Rimini*, but it is not really that derivative a piece and deserves to be heard much more frequently. Glazunov's symphonic poem, based on the stormy life of the Cossack chief Stenka Razin, is another effective orchestral work which unfortunately is heard all too rarely. It is a moody piece, very Russian in flavor, and it makes great use of the *Song of the Volga Boatmen* as one of its principal themes. Ansermet had recorded *Stenka Razin* a few years ago, and that, too, was a fine performance. The Borodin *Nocturne* is, of course, an orchestration (here by Tcherepnin; most of the recorded versions are for strings alone instead of full orchestra as it is performed on this disc) of the beautiful third movement from his Second Quartet. I personally prefer, of the arrangements, the one for strings, which sounds more simple and less blown-up. The performances of all three pieces on this record are very fine; the Philharmonia plays with its accustomed excellence, and the only possible quibble I might have at all concerns the sound. When played back at a good healthy room level the disc sounds quite satisfactory (a lower listening level is not too impressive), but the middle range is a little deficient in warmth. —I.K.

●  
**TCHAIKOVSKY:** *Theme and Variations* (from *Suite No. 3 in G*, Op. 55);

**DVOŘÁK:** *Symphonic Variations*, Op. 78; Philharmonia Orchestra conducted by Malcolm Sargent. EMI-Capitol 7131, \$4.98.

▲IN both sets of variations Sir Malcolm Sargent gives us polished, musical performances of considerable excitement. The Philharmonia is in top form and its playing is a joy to listen to. Sargent has a few interesting ideas in matters of tempo and dynamics in the Tchaikovsky which do not always conform to the traditional interpretations, but his is nevertheless a valid and singularly enjoyable performance. The Dvořák, regrettably heard



so seldom although it is a brilliant, imaginative work, also is well done, perhaps not with the degree of warmth that might be appropriate, but with a fine feeling for the general style of the composer. In any event these interpretations are better than any now available. The sound, too, is much better than on some of the more recent EMI-Capitol pressings. —I.K.

**TOCH:** *The Chinese Flute*; Dorothy Renzi (soprano) with M-G-M Chamber Orchestra conducted by Carlos Surinach; **RICHTER:** *The Hermit*; *Fishing Picture*; *Transmutation*; Dorothy Renzi (soprano) and Maro Ajemian (piano). M-G-M E-3546, \$4.98.

▲SOME years ago *The Chinese Flute* was introduced to us by an Alco recording made by the soprano Alice Mock and the conductor Manuel Compinsky. Toch's "series of mood pictures" is based on Chinese poems translated into German by Hans Betge. The music, actually an instrumental composition with voice rather than a song cycle, has considerable charm, but in that performance I felt it lost by the fact that the text had been retranslated into English which the singer failed to make plain for us. This new recording convinces me that I was unfair to blame Miss Mock, for not much more comes over in Miss Renzi's performance. But in this case we have only to turn the disc over to prove that there is nothing wrong with her diction. Miss Mock's strongest asset was her flexibility, which stood her in good stead in the various florid passages in Toch's score; Miss Renzi's is in itself a more impressive voice. The difficult intervals she has to sing are a test of her intonation, and she meets it with honors. The accompanying orchestra is excellent, and of course the new recording is far superior to the old Alco job. The songs of Marga Richter are something very different. Daughter of an opera singer, this composer seems to have come naturally by her sympathy for the human voice. Like Toch she has set several texts translated from the Chinese, but she has done this in such a way that the ear follows the poems naturally. Miss Renzi sings these songs like the sensitive musician she is,

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and she is well supported by Miss Ajemian at the piano. —P.L.M.

**VIVALDI:** *Five Violin Concerti—E minor, "Il favorito", Op. 11, No. 2; C minor, "Il sospetto", Op. 51, No. 3; E, "L'amoroso", Op. 35, No. 6; D "L'inquietudine", Op. 51, No. 1; E, "Il riposo", Op. 51, No. 2;* Roberto Michelucci, Luciano Vicari, Felix Ayo, Walter Gelozzi, Anna Maria Cotogni (violinists) with I Musici. Epic LC-3486, \$3.98.

("Il sospetto")  
Virtuosi di Roma.....Decca 9729  
("Il riposo")  
Societa Corelli.....Victor LM-1880

▲ASIDE from the fact that two of these violin concerti, those subtitled "L'amoroso" and "L'inquietudine", have to the best of my knowledge never been recorded, there is one very remarkable thing about these performances: each of the violinists listed above acts as soloist in one of the concerti and otherwise presumably joins the ensemble—a unique arrangement, and an effective one. There is little difference in style among these players, and the level of performance, both technical and musical, is very high indeed. I Musici render excellent accompaniments, and the recorded sound itself is good (a somewhat less reticent harpsichord continuo might have been, however, an improvement). The music itself, as may be seen from the subtitles, is quite fascinating. Recommended. —I.K.

**WAGNER:** *"Der fliegende Holländer"—Dutchman's Aria; Finale, Act I; Spinning Chorus; Senta's Ballad; Duet, Senta-Erik; Duet, Senta-Dutchman; Chorus of Sailors and Maidens; Finale, Act 3;* Annelies Kupper (Senta); Sieglinde Wagner (Mary); Josef Metternich (Dutchman); Wolfgang Windgassen (Erik); Josef Greindl (Daland); Ernst Häfliger (Steersman); RIAS Symphony Orchestra and Chorus conducted by Ferenc Fricsay. Decca DL-9988, \$3.98.

▲THE original recording from which these excerpts are taken remains the best we have had of "The Flying Dutchman". Metternich may not be quite the artist that either Uhde or Hotter has proved himself in the title role, but he is none the

less admirable, and Fricsay infuses more drama into the score than any of the other conductors who have recorded it. Kupper is a rather typical German soprano, with a fine natural voice but not the art to sustain a consistently steady vocal line. She is better in the climaxes than in the quiet sections. Windgassen is rather oversized for Erik, but Greindl is an excellent Daland, and Häfliger does well what little of the Steersman's music is left in the abridgment. Thanks to the conductor the performance is very much alive, which is more than can be said for the competition, past and present. The cuts are here handled more adroitly than is often the case. —P.L.M.

**WAGNER:** *"Tannhäuser" Overture and Venusberg Music; Overture to "The Flying Dutchman"; "Die Götterdämmerung": Dawn and Siegfried's Rhine Journey;* Berlin Philharmonic Orchestra and the Women's Chorus of the Berlin State Opera conducted by Rudolf Kempe. Angel 35574, \$4.98 or \$3.98.

("Tannhäuser")  
Ormandy, Phila.....Columbia ML-4865  
("The Flying Dutchman")  
Beecham, Royal Philharmonic.....Columbia ML-4962  
("Götterdämmerung")  
Toscanini, NBC, RCA Victor LM-1157 or LM-6020

▲IF the musical implication here were to be taken at face value, one might believe that Venus was of saintly virtue. But you and I know that the old girl had seen a bit of life, and hearing her music played without a trace of sensuality is like a summer day without heat. The "Flying Dutchman" Overture and Siegfried's Rhine Journey are on a plane of credulity; with less restrained tempi in the former, however, the charged effect of the opening would have been maintained. The dawn breaks rather lethargically (against which Wagner cautions in the score), though in consequence of the ill-conceived Weingartner cut it is suddenly 3 p.m.! The Humperdinck ending (for concert versions) is eschewed, leaving things to close rather indecisively. The playing of the Berlin Philharmonic is customarily fine, save in "Tannhäuser", where the brass lacks sonority. The cleanly engineered sound shows signs of monitoring in the louder dynamic levels. —A.K.

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## 'A twelfth-century musical drama'

THE MEDIEVAL liturgical drama as a form has been long known to scholars and students of early music, but only recently has the general public had a chance to make acquaintance with it. The present example was resurrected and given a superlative production in an ideal setting this year. Around New Year's Noah Greenberg's New York Pro Musica (what ever became of the "Antiqua" at the end of their name, by the way?) presented this "*Daniel*" in several staged performances in the Romanesque Hall of the Metropolitan Museum's wonderful Ft. Tryon Park branch, The Cloisters. The reception by both critics and audiences was one of the highest favor; Edward Downes of *The New York Times* spoke of it as "a rare conspiracy of imagination, scholarship and showmanship." Herewith the musical part of the same production is happily made available on records.

The liturgical drama is one of the most elaborate and interesting outgrowths of the late Gregorian abuse known as the *trope*. Originally merely the grafting of new texts onto melismatic (or vocalized) sections of older chants, the tropes increasingly became the wholesale insertion of something entirely new—music as well as texts. The liturgical drama tropes, the most extensive of such insertions, served a dual purpose: they heightened

the meaning and color of a festive ceremony with the perennial attraction of cheiatrics, and they were pious rationalizations for evading the Church's long prohibition against the theater. This particular example was written by students of the Cathedral of Beauvais, apparently in the twelfth century. The play follows the tales found in the Vulgate but its Latin shows little influence from this source, and indeed occasionally slips into words of French at odd moments.

As it is given here, the music is composed of a variety of styles, showing how far the rigidity of an ecclesiastical ceremony could be stretched: there is an instrumental *entrada* and occasional introductory trumpet flourishes; there are then the elaborate and folksong-like *conducti* or processional songs to accompany the various entrances of characters; there are occasional passages which are

*Daniel is accused before King Darius*



"The Play of Daniel" ('A Twelfth-Century Musical Drama'); New York Pro Musica, directed by Noah Greenberg. Decca DL-9402, \$4.98.



King Darius visits Daniel in the lions' den, leads him out, and orders the envious counselors to death

essentially in the style of Plainchant; other passages, long speeches by an individual character, are in the *troubadour* idiom; and then there are many stretches of solo or ensemble declamation with instrumental support that sound for all the world like Carl Orff—or vice versa, to give credit where it is due.

The dimensions of this work demand a larger performing group than usually comprises the New York Pro Musica. As a result, four additional singers and four new instrumentalists have been added to the usual complement, among them the splendid baritone of Gordon Myers. In addition there is a seven-voice boy's choir from The Little Church Around the Corner. All the singing is done to perfection.

Observing the difficulties in establishing the accompaniment gives an idea of some of the problems one faces in reconstructing a work of this sort. (And just for contrast, one may compare to this recording a small fragment of this work which is included in RCA Victor's *History of Music in Sound*, Vol. II, LM-6015; not only are there some variations in the two transcriptions as far as note values are concerned, but the complete absence of any instrumental accompaniment gives it a distinctly different, and less accurate, color.) This performance employs a sizable variety of wind, string, keyboard, and percussion instruments, and almost all are used with imagination and skill born of careful scholarly investigation. The exception is the senseless tattoo of chimes that is kept up unpleasantly all through the lovely singing of the closing Gregorian *Te*

*Deum*. The original undoubtedly involved some sort of instrumental ornamentation to the usually monophonic Plainchant, but surely a better equivalent could have been devised than this pointless disfiguration.

The packaging of the record is virtually all one could ask. The disc comes in an elaborate double sleeve, and like the earlier Decca release, "Music of the Medieval Court and Countryside" (DL-9400, reviewed in the December, 1957, issue), includes a bound-in booklet. This latter contains not only the full text (excepting that of the *Te Deum* at the end, which should have been included for completeness' sake) with translation, and a note on the instruments used, but also extensive annotations on the play by Paul Henry Lang, on the music by its transcriber, Father Rembert Weakland, and on this production by the curator of The Cloisters, Margaret Freeman, as well as the text of the verses (composed especially for this production by W. H. Auden) which were read in the live performance before each section of the play. The booklet is liberally illustrated, partly with photographs of scenes and characters from the staged production.

With the exception of the flaws relating to the final *Te Deum* this release is a splendid thing, and a new landmark in the already remarkable achievement of this superb group. Altogether it is a stimulating, novel, and most valuable addition to the recorded medieval literature, and worth owning whether or not one was fortunate enough to attend any of the performances at The Cloisters. —J.W.B.

# Again the 'History of Music in Sound'

By JOHN W. BARKER

LET it be said at once that these long-awaited extensions at either end of this series are worthy companions to their five distinguished predecessors. Yet the two new sets differ from each other as much as they do from the earlier ones, and these differences may form the points of departure for their evaluation.

In the case of the first set it is a question of material. All the volumes of the series save this one cover an essentially continuous process of evolution in Western music: they therefore present music that fits into an historical pattern which might be spoken of as "vertical". This opening volume, however, is more "horizontal": it serves to represent the background and cognate styles of music *vis-à-vis* Western musical development. But, more important, since it deals mainly in Eastern music there can be little semblance of any historical approach, as the accompanying booklet points out, due to the Eastern traditions of oral transmission and continuous vital elaboration.

Further, one must bear in mind that these sets are designed to correspond with volumes of *The New Oxford History of Music*. Since only two of the latter have been published to date, it is difficult to say how closely the records in general will follow the books, but judging from the

first showing on Western music in the respective second volumes it seems reasonable to assume that it will be fairly close. This is not true of the respective first volumes. A glance at the contents of each will demonstrate the disparity. Vol. I of the Oxford books contains the following chapters: Primitive Music; The Music of the Far East, 1-China, 2-Other Countries; The Music of India; The Music of Ancient Mesopotamia; The Music of Ancient Egypt; Music in the Bible; The Music of Post-Biblical Judaism; Ancient Greek Music; Roman Music; The Music of Islam. The set of records offers the following categories, with the number of musical examples under each given parenthetically: China (11); Tibet (3); Cambodia (1); Madagascar (1); Laos (4); Bali (3); Tahiti (2); Japan (3); India (11); Jewish Music (3); Ancient Greek Music (2); Music of Islam (8).

Obviously, the set of records is out of balance: of the book's eleven chapters, four are fully illustrated by the records,

## HISTORY OF MUSIC IN SOUND:

VOL. I, *Ancient and Oriental Music*; and VOL. VII, *The Symphonic Outlook* (1745-1790). RCA Victor sets LM-6057 (four sides), \$12.50, and LM-6137 (six sides), \$17.50.

two only cursorily, and five not at all. Put in other terms, the emphasis is almost entirely on the variety of oriental music with only scant attention to ancient music. Even the latter is not fully satisfactory: in assigning the Greek selections (for the first of which, by the way, the booklet gives a translation of a final section not recorded) the choice of a singer of Greek background was perhaps natural; but also quite naturally Arda Mandikian uses the Modern Greek pronunciation. This is not the place to re-argue the Erasmian (favoring a reconstructed Classical pronunciation) position against the Reuchlinian (favoring use of the Modern Greek pronunciation) in approaching the Classical tongue. Suffice it to say that in a medium devoted to sound some effort should have been made to approximate as closely as possible the glorious sounds of the ancient Greek languages.

At first glance it would therefore seem that this long-delayed first volume is a great disappointment since we get no real presentation of ancient music, something that certainly would have been fascinating. But let us understand the nature of this disappointment. It is one thing to write accounts of music not only from concrete extant examples but also from literary accounts and theoretical descriptions. The musical survivals from Western and Near Eastern antiquity, however, are admittedly slim, and therefore HMV-Victor cannot be judged too harshly for not presenting what is almost not available. While one might still complain about this, it would be best to forget the "Ancient" in the album title and look upon this set as essentially a cross-section of oriental music. On that basis it is quite useful, and on that basis if no other it is a worthy beginning for the record series.

We may close by noting further distinctions between this set and its companions. The music in the other albums has all been recently recorded more or less specifically for this series: in this first volume much of the material was garnered from already existing collections of on-the-spot local recordings, and some are as much as twenty years old. As a

Oxford University Press recently published *Ancient Oriental Music*, edited by Egon Wellesz (\$9.50), which is Volume I of "The Oxford History of Music" and which parallels the LM-6057 set discussed in the accompanying article. The book itself will be reviewed shortly.

result there is some slight unevenness in the quality of the sound, but not enough to mar listening, and the over-all engineering is of the same high quality as the rest of the series. Victor, moreover, has been far more lavish with separate bands and spacing grooves than in any of the previous sets. Finally, unlike previous ones, the admirable accompanying booklet with this set contains a group of plates—different, be it noted, from those in the Oxford book—illustrating instruments and performers.

With Vol. VII we come to something quite different. The contrast in subject matter needs little comment. The greatest point of difference marking this set from any of the other volumes is that it contains three discs instead of the customary two. This would certainly seem a splendid idea. As one progresses through the successive volumes one is increasingly frustrated because the limitations of space force the inclusion of only the smallest tidbits to represent works or composers: just when larger portions are called for the servings must become tantalizingly restricted. The expansion to an additional disc would appear a capital if not necessary step toward solving this problem. Yet let us bear in mind that these recordings were originally issued in England in HMV 78 r.p.m. albums, and the length of the LP sets is therefore contingent upon the number of their prototypes. When one considers the number of original 78 r.p.m. sides corresponding to each of the subsequent two-disc LP sets (Vol. I, 18 sides; II, 20; III, 24; IV, 26 (!); V, 24; VI, 24) the extension of Vol. VII (26 sides) to three LPs is not so great as it initially seems. Its total playing time is only ten minutes longer than that of its longest companion, Vol. IV. More-



over, the listener is still often left wanting more than just the samples included here. It would be wonderful if we could have a full Stamitz symphony instead of the two movements given here; this is especially galling when, by contrast, equal space is given to an *entire* Boyce symphony which is readily available in two recordings now on the market! But we must recognize, after all, that the makers of this series are concerned less with presenting unobtainable music for its own sake or with what is available on other records, and more with making theirs a representative representation of the period concerned.

Because the volume of the *New Oxford History of Music* corresponding to this set has not been published yet it is impossible to evaluate the discs against that background. But it can be observed here that the title of this release is perhaps the poorest of the series: in view of the fact that only two of the six sides are devoted to the development of the symphony the title *The Symphonic Outlook* is hardly the most felicitous one. The categories of music, and the examples chosen to represent them, are as follows: French Opera (scene from Gluck's "*Iphigénie en Aulide*"); *Singspiel* (quartet from Mozart's "*Entführung*"), and aria from Dittersdorf's "*Doktor und Apotheker*"); *Opéra Comique* (Air from Grétry's "*Richard Coeur-de-Lion*"); Opera Seria (aria from Mozart's "*Tito*"); Opera Buffa (duet from Cimarosa's "*Il matrimonio segreto*"); Church Music (Michael Haydn's *Prope est*, and an *Agnus Dei* of Mozart's *Litaniae Lauretanae*, K.195); Symphony (Boyce's *Symphony No. 8*, first two movements of J. Stamitz' *Symphony No. 3 in E flat*, first and last movements of Haydn's *Symphony No. 31*, and C.P.E. Bach's *Symphony No. 3 in F*); Concerto (first movements of M. G. Monn's *Cello Concerto in G minor* and J. C. Bach's *Piano Concerto in A*); Dance Music (four of Haydn's *Deutsche Tänze*); Chamber Music (two movements of Mozart's *Divertimento for Winds*, K. 289, finale of Haydn's *String Quartet Op. 20, No. 6*, and second movement of Haydn's *Piano Trio in F sharp minor*—the one later arranged into the

second movement of the *Symphony No. 102*); Keyboard Music: Clavichord (C. P. E. Bach's *Fantasia in C minor*). One might quibble with some points of this selection, according to his conception of what is important in this period from 1745 (but the title-page of the booklet says 1750) to 1790. Certainly the omission of Sammartini, J. C. Bach, and Mozart in any discussion of the early symphony is regrettable. And something more, or something other, than merely a piece of clavichord music might have been included to exemplify the keyboard literature of the age. But even granting the unfortunate shortcomings inherent in the limitations of such a format, this latest volume fully maintains the series' high standards for generally discriminating selection and certainly for superlative performance. The engineering is likewise of the highest order.

It is an encouraging sign that RCA Victor has released these two albums. According to reports the expiration of Victor's American rights to HMV releases will not extend to this series, and the issuance of additional volumes suggests that Victor is expecting to retain the series and indeed complete it. This is truly a bright prospect, for this series has been a noble landmark in phonographic history. In its day the old *Anthologie sonore* was a monumental accomplishment, and we now have Decca's vast and splendid Archive Series. But for a didactic survey of music history within a prescribed limitation and accessible format there is nothing like this *History of Music in Sound*. Only three sets remain to complete the series, titled (VIII) *The Age of Beethoven (1790-1830)*, (IX) *Romanticism (1830-1890)*, and (X) *Modern Music (1890-1950)*. By nature of the subject matter they are not likely to contain as much unfamiliar or "off-beat" material as the earlier albums, but judging from the level maintained so far they should still be worth waiting for. RCA Victor should be encouraged to bring them out at long last, and also urged to maintain the whole series, which has been among its finest contributions to the LP catalogue.

—J.W.B.

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## *Six from Illinois*

By ARTHUR COHN

THE title of this article shows the prosperous condition of music in certain sections of our country. No longer are the cultural vanities limited to the metropolitan centers, or even to the professional world. They have, thank God, taken on a mobility and a focus in our academic world. The composers' forums, symposiums, manuscript readings, festivals, and other similar events now key the arts programs of many schools: in the

south at the University of Alabama, in the north at Brandeis University, on the west coast at Mills College and at the University of California in Los Angeles. Dozens of others can be indicated—the festival held at the University of Illinois is not of minor importance.

It is a unique virtue to champion contemporary art; twice so when the students and faculty combine to dispel the ubiquitous notion that enthusiasm is quite nice, but never a substitute for professionalism. Listening to these records one becomes a rooter for our college music departments.

The University of Illinois has an excellent orchestra, conducted by Bernard Goodman (in addition, Goodman is the second violinist of the Walden Quartet, the resident chamber-music organization of the school). It displays its quality in this release; it can be heard under Stokowski and Ansermet as guest conductors in two previous releases (one containing music by Monteverdi, the other works by young American composers). A faculty geared to total professional teaching and performance shows how the practical and theoretical aspects of an art can be partnered. The illustration is vivid in the opera and choral works of this album, with Robert Shaw as guest conductor of two pieces, and John Garvey directing the opera (documentary evidence of a musician, not a mere instrumentalist, since Garvey, like Goodman, is a member of the

**KŘENEK:** *"The Bell-Tower* (a faculty-student production conducted by John Garvey); **PHILLIPS:** *The Return of Odysseus*; Bruce Foote (baritone), Preston Tuttle (narrator), chorus and orchestra conducted by Robert Shaw; **FINE:** *Fantasia for String Trio*; Homer Schmitt (violin), John Garvey (viola), and Robert Swenson (cello); **HOVHANNES:** *To the God Who Is in the Fire*; William Miller (tenor), men's chorus and percussion ensemble conducted by Robert Shaw; **RIEGGER:** *Symphony No. 4*; orchestra conducted by Bernard Goodman; **SCHULLER:** *String Quartet*; Walden Quartet (Messrs. Schmitt, Goodman, Garvey, and Swenson). The University of Illinois School of Music Release Custom Recording Series CRS-5 (a boxed set of six 12" LP sides), \$7 postpaid. Available only from The Illini Union Book Store, 715 South Wright Street, Champaign, Illinois.

Walden group, also to be heard herein.

The Illinois festivals have been presented annually for nearly a decade. They include a cross-section of the arts and the industrial world—city planning, communications, and home economics join hands with art, dance, and music. The 1957 festival had the generous support of the Fromm Foundation, which commissioned fourteen works. The six heard here are a good sampling; each composer is individually concerned with a specific technique, and no medium is represented more than once.

There is no doubt in my mind that the most significant music is the intoxicating color drama of Gunther Schuller's String Quartet. Some may feel that this is an admirer's homage to Webern. It will not hurt the listener to be acquainted with Webern's music, but he will be mistaking naturally created music for creative poverty if he translates Schuller into Webern. The young fellow has his ideal (Webern, if you insist) but he refuses to play the role of the conventional disciple. Schuller's formal content is dynamically produced by integrated variation (not necessarily meaning the technique of thematic variation) plus the convolution of specific attention to texture. Thus, in the second movement the sections are equated by a type of arch progression, each a precise declaration of string-instrument pigmentation. The timbres emphasize the differences but despite the individual display they illuminate the music, and do not serve as virtuosic backwash. In this respect Schuller's *Klangfarbe* is far beyond Schönberg's theories. Movement three includes improvisatory mutations, but regardless of the varied assignments given the instruments the music gravitates around the sounds with total equality for each. Webern's borderline between musical sound and its cessation is now crossed in an exposition of the sounds that for a long time were in the twilight zone of "special colors". Schuller has proven that he can make his music move like a shadow, choke it sonorously, or exhibit its fullest declarative cries. The opus is unique. The Walden Quartet gives a fully devoted performance, and if an occasional slip or

misreading occurs it is not to be decried, but rather sympathized with, for there are few quartet teams in the world that would have the courage to perform this prototypic music.

Irving Fine's *Fantasia for String Trio* is a refreshing work. In being at first a classically objective composer, Fine was paying creative courtship to Stravinsky. His new dynamic is as different from Stravinsky as the score of *Pulcinella* is from *Le sacre*. Analysis of Fine's score shows a textbook of possibilities concerning tone-row technique applied to the paradoxical relationship of tonal diatonism. This is not mere distortion of technical direction. The exterior is beautiful, but the interior of this structure is just as exciting. We can safely say that twelve-tone music now has its national characteristics. The melos of Dallapiccola can be recognized as almost of sensuous kind; Valen's austerity is not drawn from rules of use but from his Northern heritage; Fine's clarity shows still another facet. The Walden threesome, however, do not master this work as it has been by others. Their performance follows the symbols, is simply top-surfaces.

The two choral works are opposite in type and length. Hovhanness' *To the God Who is in the Fire* is once again the monotonous retelling of the modal tale, set in a sea of "noodling" ostinati. The effect of the work does not gain by the heavy (actually overheavy) percussion. As far as the score is concerned the performance is well-nigh perfect. On the other hand, Burrill Phillips' *The Return of Odysseus* is a large seven-part affair for solo baritone, narrator, chorus and orchestra. Phillips is contemporary in his music, but does not model his music on a specific technical credo. The effect is naturally a bit eclectic, but so designed to obviate any criticism that it is a mere rehash or pastiche. His music here indicates the companionship of instrumental (and vocal) chamber music. No matter the hugeness of sound, the writing is strictly devoted to essentials—economy and exactness transform the usual jumbo, choral-orchestral apparatus into absorbed regard for the text. His work shows that the precepts of

tonal music are still a living language.

I found Riegger's Symphony No. 4 a little unbecoming to him. Despite the stated purpose (dedicated to the memory of the composer's wife) it is this very point that causes a slight mixture of style. Compared to the unity and amazingly clear shapes of Riegger's Third Symphony this latest symphonic creation must take a lesser place. But it must be stated that the first part of the work is a reinforcement of his most logical arguments for the musical sense of twelve-tone technique. His freedom is not a playing false to the technique. Rather, Riegger's clarity is similar to the freeing of tonality by Beethoven, since he discards diffuseness or over-agitated propaganda for the science and considers the art of dodecaphonicism. Putting myself out on the flimsy critical limb, I do not see a long life for this symphony, whereas I think the Third Symphony will enjoy a solid old age.

The remaining work is a four scene, one-act opera by Ernst Křenek, "*The Bell Tower*". I may be doing an injustice to Křenek, but I found this a bore. The stylistic subscription to technique above all costs does not bring any profits here. This may be due to the lack of stage presentation, but I rather doubt it. Křenek's ascetic regard for specified technical manners often is no more than ascetic memory. In the dogma of twelve-tone music, calling a composer of dodecaphonic music to task for being an ascetic is tantamount to heresy. So be it.

In stretto-style summation: this album is worthy of everyone's interest. The works by Schuller, Fine, and Phillips are important; the Riegger worthy, and the Hovhanness and Křenek are there if you are interested. The engineering throughout is excellent; not one point of contention can be raised. The University of Illinois has done itself proud, and made all of us conscious of the worthiness of art on the campus. The records are available only from the Illini Union Book Store, as indicated in the heading. And please note the sensationally low price. No partisan of contemporary music can, in conscience, fail to take advantage of this bargain.

December, 1958

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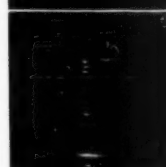
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Arthur Winograd  
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## From England of yore—sacred and secular

▲ THESE two discs are respectively Vol. V and Vol. VI of this label's "Music of the Middle Ages" series, and though this sequence began unpretentiously and with no pre-announced plan, these releases considerably enhance an enviable reputation which has been growing quietly but surely. Both these records are in effect further and more categorized explorations of a field already tapped by the previous volume (EA-0024) titled "English Polyphony of the XIIIth and Early XIVth Centuries" (see ARG, Feb. 1958, p. 254). Starting a little earlier, these two records take up specific material within this area. The first offers gleanings from the scant survivals of English monody of the twelfth and thirteenth centuries. They are all interesting, with their long and graceful melodic lines repeated almost hypnotically, and with the curious and refreshing sound of their Middle English texts; and one of them, *Man mei longe him liues wene*, is really beautiful. Oberlin is, as always, an earnest, skillful, and thoroughly satisfying performer. The viol accompaniments composed by Saville Clark, who seems to be a leading spirit behind these recordings, are tasteful and

imaginative, but their sparing variety and unobtrusiveness seem to suggest that they were conceived in a spirit of somewhat more caution than was perhaps necessary. While remaining in the same overall area, the second record offers quite different material. Whereas the first disc contained secular monody of one period, in the vernacular, the second contains sacred polyphony of roughly a century later, naturally in Latin. The word "polyphony" should here be taken in its broadest sense because many of these pieces represent examples of *conductus*, which was really outside the main line of development of true polyphony and was rather a movement in the direction of a qualified homophony. On the other hand, there is in this selection a healthy sprinkling of strict polyphony, including polytextual motets. But the sum total is sheer delight, regardless of technicalities: this record is by far the more fascinating and exciting of the two. The sound of this music is stirring and invigorating, and it is readily added to the list of choice recordings illustrating the period in this reviewer's recent article (ARG, March, 1958). Those who are familiar with the Gregorian *Kyrie* from the *Missa orbis factor* (available in the old Victor set LM-6011) will find it absorbing to hear the polyphonic treatment of it included here. Some of the selections are of historical as well as musical interest, specifically the motets, among those taken from the important Old Hall Manuscript (of St. Edmund's College, Hertfordshire, England), which were composed in connection with Henry V's expedition against France in the later period of the Hundred Years' War. But as much as one might comment on individual selections, only listening can reveal the satisfactions of this beautiful music. The performances are first-class—the fine voice of Gordon Myers, a newcomer to this series, is heartily welcome—and every-

**English Medieval Songs:** *The St. Godric Songs; Worldes blis ne last no throwe; Byrd one brete; Man mei longe him liues wene; Stond wel moder under rode.* Russell Oberlin (countertenor), Seymour Barab (viol). Experiences Anonymes EA-0029, \$4.98.

**XIVth and Early XVth Century English Polyphony:** *XIVth Century Settings of the Ordinary of the Mass (3 Kyries, Gloria, Sanctus, 2 Agnus Deis); Motets from the Old Hall Manuscript (by Cooke, Damette, Power, and Sturgeon).* Russell Oberlin (countertenor), Charles Bressler (tenor), Gordon Myers (baritone), Paul Wolfe (organ), directed by Saville Clark. Experiences Anonymes EA-0031, \$4.98.



thing is up to the usual superlative standards of *Expériences Anonymes*. Contrary to custom, each record comes in a double sleeve instead of the regular single one, but as always thorough notes, texts, and translations are provided. (One might note a mistake in Denis Stevens' notes for the second record, probably a typographical error, in which the date of the death of the late fourteenth- and early fifteenth-century composer Lionel Power is given as 1145.) Due soon—a program by these same performers of music of the French *Ars antiqua*, surely something to anticipate with relish. —J.W.B.

**English Song Recital:** *Go not, happy day* (Bridge); *Is my team ploughing?* (Butterworth); *I have twelve oxen* (Ireland); *In youth is pleasure* (Moeran); *Yarmouth Fair* (Warlock); *Persephone* (Holst); *How love came in* (Berkeley); *Let the florid music praise!* (Britten); *Three Chinese lyrics* (Oldham); *Love went a-riding* (Bridge). Peter Pears (tenor) with Benjamin Britten (piano). *Early English Songs: Fair, sweet, cruel* (Ford); *Come, sorrow, come* (Morley); *When Laura smiles* (Rosseter); *I saw my lady weep* (Dowland); *It was a lover and his lass* (Morley); *Awake, sweet love* (Dowland); *What then is love* (Rosseter); *In darkness let me dwell* (Dowland); *Mistress mine, well may you fare* (Morley); Peter Pears (tenor) with Julian Bream (lute). London LL-1532, \$3.98.

▲SETTING poetry to music has not been a major accomplishment of Anglo-Saxon culture. No Hugo Wolf nor Franz Schubert has arisen in England, and I think the only American composer showing any real originality in the song form has been Charles Ives. In England some good songs have been written, notably by Peter Warlock, Gustav Holst, Charles Butterworth, and Ralph Vaughan Williams. None of these has the grandeur and the scope of the German art-song, but they exude a charm and folksiness peculiarly British. Notable is the Butterworth song, and Holst's nervous rhythms in the left-hand piano part are most striking. Like the French Duparc, Warlock

mostly limited his slender output to songs. His settings were either those of a "belated Elizabethan" or an English impressionist, and he was capable of great delicacy and sensitivity. The second half of this record includes several of the Elizabethan songs that are among the glories of English music. Especially striking is the Dowland *In darkness let me dwell*, but all of them conjure up the essence and sweep of the English Renaissance. Peter Pears is a capable singer, of taste and distinction, albeit a trifle dry and lacking somewhat in color. The lutenist Julian Bream is a superb collaborator. —M.S.



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## Vocal recitals, mostly reissues

### Le Livre d'Or du Chant: "Jérusalem"

—*Je veux encore entendre*; "Trovatore"  
—*O toi mon seul amour*; *Supplice infame* (Verdi); "La Juive" — *Dieu m'éclaire* (Halévy); "Samson et Dalila"  
—*Arrêtez, o mes frères* (Saint-Saëns); "L'Africaine"—*O paradis*; "Robert le Diable"—*Sicilienne* (Meyerbeer); "Polyeucte"—*Stances* (Gounod); "Le Mage"  
—*Ah parais* (Massenet); "Otello"—*Dieu, tu pouvais m'infliger* (Verdi); "Guillaume Tell"—*Troncar i suoi di*; *La gloria infiammi* (w. Magini-Coletti and Luppì); *Aïse héréditaire* (Rossini); *Stances* (Flégier); Léonce-Antoine Escolais (tenor). French Odéon ODX-145, \$5.95. (Available through The Record Album, 208 West 80th St., New York 24, N. Y.).

▲ESCOLAIS was born in 1859, and did his recording for Fonotipia in 1905 and 1906. His was a powerful dramatic tenor with a very clear pointed tone, and he recorded with impressive success. He flings out the high C sharps in this recital with easy vitality, and his diction, both in French and Italian, is beautifully forward. An occasional sagging tone is the only real fault I can find in his singing, and I assume this may be blamed on the trying conditions under which he worked. The program assembled here is interesting for several unhackneyed numbers, hardly less for his treatment of the better known ones. The "Jérusalem" air (from the French version of "I Lombardi") was also recorded by Escolais in the original Italian, and in that form it has been dubbed on IRCC's second disc of "Souvenirs". It is a measure of the artist that he is able to appear completely at home in both versions. The "Trovatore" pieces are, of course, *Ah si, ben mio* and *Di quella pira*, brilliantly performed in French. The "Polyeucte" air also has appeared on IRCC, in the first set of "Souvenirs"; the "Robert le Diable" is included in Vol. 1 of "Famous Voices of the Past" and the "Guillaume Tell"

trio is available on Eterna's Rossini disc. This is the one case when the Odéon engineers seem to have failed to correct the pitch; it emerges here a half-tone higher than the Eterna, which is in the original key. On the whole the Odéon dubbings are more than satisfactory. And not one of the performances lacks distinction, though the tempo of the "Otello" is fast. It is not common to find so large a voice at once so easy and clean in production and at the same time so flexible. Young dramatic tenors might well use Escolais as a model.

—P.L.M.

### Masterpieces of the Synagogue: The

*Art of Cantor Josef Rosenblatt: Elokey Neshomoh; Habet mishomayim; Acheinu kol Beth Israel; Adoshem Moloch; geus; Yishtabach; Tikanto Shabbos; Der neuer Omar Rabbi Elosor; Elokey ad schelo nozarti; W'af hu hoyoh mis'-chaven*; Cantor Josef Rosenblatt (tenor) assisted by Levi Rosenblatt and R. Kazimirsky. RCA Camden CAL-453, \$1.98.

▲SO far as America was concerned, Cantor Rosenblatt stood unrivaled in his time. Indeed, in the international picture only a handful of cantors—one thinks of Sirota—have ever rivaled Rosenblatt's fame. Like Sirota, Rosenblatt was a potential opera singer: he used to do arias magnificently in recital and sometimes on records. But he resisted any suggestion that he make a career in secular music. Surely his was one of the remarkable tenor voices of his time. It was an instrument of a peculiarly characteristic sweetness, the kind of voice that could thrill you simply by its quality. It was flexible to a degree and powerful when he wanted it to be so. His mastery of the effects that are part of synagogue music was complete—he could sing dazzling roulades and trills in his strong lower voice as well as in his haunting high falsetto. He recorded for various companies early and late in his career, and he

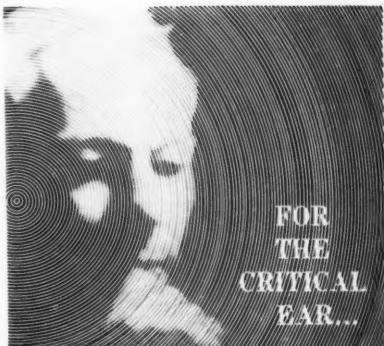
was at all times able to make a special experience of every selection he sang. The program assembled for this "recital" shows him in changing lights. The recordings all date from 1920 to 1922, and they catch the singer in his prime. The voice always recorded well, and these acoustic reproductions have rather better than usual backgrounds. True, quite a bit of surface noise has carried over from the original recordings, but this is a small price to pay for the otherwise good quality of sound.

—P.L.M.

**Russian Art Songs:** *The Call of Freedom; Vision* (Balakirev); *The Sleeping Princess; Conceit; The Wondrous Garden; The False Note; The Sea* (Borodin); *Hunger Song* (Cui); *The Worm* (Dargomizhsky); *Over the Steppe* (Gretchaninoff) (with Kalman Novak, piano); *Over the Don River; King Saul; Trepak; The Seminarian; Darling Savishna; Rayok* (Mussorgsky) (with Tan Crone, piano); *We Shall Have Peace; Christ Is Risen!* (Rachmaninoff); *I Have Come to Greet You Warmly; The Dreary Day Is Past; The Octave; The Singer; Waves Dashing and Breaking* (Rimsky-Korsakov); *Deeds of Valor; Coral Necklace; The Shadow of a Blond Head; Alone Again; Wait a Little; Nightingale* (Tchaikovsky); *I Would Kiss You* (Tcherepnin); Maxim Karolik (tenor) with Robert Pettitt (piano). Unicorn UNS-2, six sides, \$11.94.

▲**MILLIONAIRE** amateur singers can make passable noises in their own drawing rooms, especially if their earlier years included, as Karolik's did, some time in the chorus of a Russian opera company. Herein he is passable in those songs in which, as he himself says, he can be a "singing-actor", i.e., the character and humorous numbers such as *Seminarian, Darling Savishna*, and *Rayok*. The hemi-semi-demi quaverous treatment of the atmosphere and love songs (which fill up most of the six sides) does not, however, grow on one like an old painting. The enjoyment of this splendiferously illustrated and be-bookleted album increases in ratio to the amount of vodka one consumes.

—J.B.L.



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▲**MELCHIOR'S** lighter side was very light indeed. Though not all of the selections here listed are credited on the jacket as coming from shows, the elaborate arrangements suggest it. Two of the most extended pieces, from the picture *Two Ladies from Boston*, are virtually pot-pourris of Mendelssohn and Liszt. The recordings, taken over from post war originals, have all the lush expansiveness that the style of music and arrangements call for.

—P.L.M.

**Le Livre d'Or du Chant:** "Richard Coeur de Lion"—Si l'univers entier (Grétry); "Werther"—Lorsque l'enfant revient d'un voyage; Pourquoi me reveiller?; "Manon"—Le Rêve de Des Grieux; Ah! fuyez, douce image (Massenet); "Otello"—Tout m'abandonne, adieu (Verdi); "Maître Pathelin"—Je pense à vous quand je m'éveille (Bazin); Sérénade (Schubert); "Le Pardon de Ploermel"—Air du Faucheur; "L'Africaine"—O paradis (Meyerbeer); "Carmen"—Air de la Fleur (Bizet); "La Juive"—Duo d'Eléazar et du Cardinal (Halévy); "Pagliacci"—Me grimer (Leoncavallo); "Mireille"—Anges du paradis (Gounod); Hosanna (Granier); César Vezzani (tenor). French Odéon ODX-126, \$5.95, (Available through The Record Album, 208 West 80th St., New York 24, N. Y.).

▲ **CORSICAN** by birth, Vezzani made his career in Paris. He reached his prime just at the time of the first World War, and would have crossed the ocean had not the unpleasantness forced him to cancel an American contract. Record collectors remember him most readily as the Faust in the first complete recording of Gounod's opera, the famous performance distinguished also by the superb Mephistopheles of Marcel Journet. The selections dubbed onto this record show him in fresher voice than that operatic set, for the originals date from 1912 to 1920. He is shown as the possessor of a fine virile, firm tenor, with ringing high tones and a good deal of the grand manner. This stylistic quality is in evidence especially in the first selection, which is also the rarest and in many ways the most interesting on the program, the air from Grétry's "Richard Coeur de Lion". His fine declamation in recitative is demonstrated in the first "Werther" piece, his cantabile in the second. The famous *Dream* from "Manon" has some notable *mezza voce* effects, if hardly the distinction of the unforgettable Clément recording; the French selection from "Otello" has the requisite sweep. A lovely little air, not generally known in this country, is that from Bazin's "Maître Pathelin"; the duet from "La Juive" (with

an unnamed basso) and the "Mireille" piece are also worthy of note. For that matter, Granier's *Hosanna*, hardly a masterpiece, is sung with considerable vocal opulence. The original recordings must be unusually clear and powerful; they have been splendidly reproduced. —P.L.M.

●  
**WAGNER:** "Der fliegende Holländer"—Senta's ballad; "Tannhäuser"—Dich, teure Halle; "Lohengrin"—Elsa's dream; "Tristan und Isolde"—Isolde's Liebestod; **VERDI:** "Un Ballo in Maschera"—Ma dall'arido stelo disuisa; "La Forza del Destino"—Pace, pace mio Dio!; "Aida"—Ritorna vincitor!; *O patria mia*; Birgit Nilsson (soprano) with the Philharmonia Orchestra under Leopold Ludwig. Angel 35540, \$4.98 or \$3.98.

▲ **NILSSON**, a veteran of Bayreuth and Vienna as well as of San Francisco and Chicago, is a newcomer to recordings and a very welcome one indeed. This is an extraordinary voice. A true soprano, she has the blend of dark colors in the low voice and bright ones in the upper middle that is the mark of the dramatic. As for the size of the voice, one would have to hear it in the opera house to be able to judge. It sounds ample here, but engineering sometimes adds what a singer does not have natively. Vocally, her production is remarkably free and even throughout the range. She does not, however, possess that easy, floating high pianissimo that ravishes the ear. Hers is there, but it is the product of thought rather than nature, and one cannot be sure that it is consistent. To her everlasting credit, though, she sings the high C in the *O patria mia* as it is marked, *dolce*. As for the flexibility of the voice, there is no demonstration of it on this record. Musically I find her less exciting. She sings intelligently and sometimes with great authority, but she misses nuances because she does not pay much attention to word colors. She can spin a legato, but in the Verdi arias she is over-given to portamento. Still, when one has such a voice one does not need to be the most subtle of artists. This, just as it is, is magnificent singing. —J.B.

# Two Guitars

**Segovia Golden Jubilee:** *Concierto del Sur* (Ponce); *Fantasia para un gentil-hombre* (Rodrigo); *Sonata, "Homage to Boccherini"* (Castelnuovo-Tedesco); *Pièces caractéristiques* (Torroba); *Three Pieces for Guitar* (Tansman); shorter works and transcriptions by DeMurcia, Sor, Roncalli, Esplá, Roussel, Musorgsky, Weiss, Segovia, Llobet, and Granados; and a "message from Segovia" (spoken); Andrés Segovia (guitar); Rafael Puyana (harpsichord); *Symphony of the Air* conducted by Enrique Jordá. Decca set DXJ-148, six sides, \$13.95.

▲THERE have been many great pianists, several great violinists, and at least a few great cellists, but by general assent there has been but one incomparable master of the classic guitar ("classic" in this context indicating for all practical purposes merely an eschewal of the flamenco and otherwise folkish styles). The lone giant is of course Andrés Segovia, and for his fiftieth anniversary as a performer Decca has got up a lavish tribute in the form of this three-disc album. The package includes a handsome brochure containing Carl Sandburg's *The Guitar*, an essay on "that beautiful and mysterious instrument" by the Italian composer Mario Castelnuovo-Tedesco, excerpts from Segovia's autobiography (to be published by Harcourt, Brace & Co.), an article on classic guitar style by Vladimir Bobri, a sort of credo by Segovia (being a letter he wrote some years ago to the French critic Bernard Gavoty), and extended notes on the contents of this omnibus concert-recital. The final band on Side 6 is given over to a brief but touching message by Segovia himself. All of the performances are new to LP. Two of the works—the Ponce *Concierto* and the Rodrigo *Fantasia*—are for guitar and orchestra. A third, the *Prelude* by S. L. Weiss arranged by Ponce, introduces to records the brilliant Colombian harpsichordist Rafael Puyana, who clearly deserves an op-

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portunity to be heard in a program of his own. Everything else herewith is for guitar unaccompanied. The order of artistry involved, and more especially the nature of the occasion, would make anything but respectful hyperbole quite inappropriate. Certainly no aficionado will hesitate to acquire this release. The recorded sound is satisfactory. —J. L.

**An Anthology of Guitar Music—The 16th Century** (Selections by Enriquet de Valderrabano, Luys Milan, Alonso Mudarra, Diego Pisador, and Luys de Narvaez). Charles Byrd (guitar). Washington Records WR-411, \$4.98.

▲THE competent jacket notes by the performer's teacher, Sophocles Papas, are a little vague on this matter, but they convey the point that there is little difficulty in translating the music for the Spanish version of the lute, the *vihuela de mano*, to the modern guitar. In essence, a small adjustment in tuning bridges the immediate gap and the guitar becomes an acceptable medium for this music technically. The deciding factor must therefore be the quality of the performer, and Byrd fortunately proves himself a commendable interpreter of this literature. He knows his instrument thoroughly, and the music itself is nicely varied and pleasing. One piece is especially interesting: Mudarra's *Fantasia que contrahaze la harpa en la manera de Ludovico*, in which the vihuela, or guitar, is made to sound like the harp of one of the court harpists of the day. Good recording. —J.W.B.

## How to make an orchestra

### The Instruments of the Orchestra;

David Randolph (narrator); first desk men of the Vienna State Opera Orchestra. Vanguard set VRS-1017/18, \$9.96.

▲LET it be said first of all that this two-record album belongs in the record library of every school, music or otherwise. It will make a superb tool for teaching about the orchestra, its instruments, their ranges, capabilities, and effects, and their use in familiar repertory. Each of the major instruments of the modern orchestra is given this thoroughgoing treatment, together not only with a multitude of musical examples but also with an instructive commentary by David Randolph which remains as unobtrusive as any spoken interpolations could be under the circumstances. Altogether thirty-nine instruments (including percussion) are featured and discussed; these are heard individually and in combination with each other. The emphasis is on tone color, how these various instruments sound, and the latter part of the fourth side is devoted to a running description of the instrumental entries in the final part of Rimsky-Korsakov's *Capriccio Espagnol*. There is also an elaborate, illustrated booklet which treats in greater detail the subject matter more briefly discussed by the narrator. Obviously, this extremely useful recording should not be restricted to school use but should definitely find a place in the home library, even if only as a demonstration of sound. It is strangely enough the only set of its kind extant, other anthologies being either too limited and not particularly instructional or, on the other hand, too specific and detailed (such as, for example, the excellent but somewhat esoteric Vox Spotlight series). In general, for the over-all purpose of learning about instruments of the modern orchestra, this Vanguard

project sets a high standard. The recorded quality is very good, although there are a few examples (particularly some of the percussions, such as the celesta, castanets, maracas, and snare drum) which I feel are too close-up. In sum, strongly recommended. —I.K.

### Spotlight on Winds: produced by Ward

Botsford; musical direction by George Humphrey; notes by R. D. Darrell. Vox set DL-312, four sides, \$12.95.

▲UNFORTUNATELY I have not heard any of the other albums in this series (covering the families of percussion, brass, keyboard, and strings). But I have vowed to do so. If they are as wonderful as the latest (and alas, last) volume then I am in for an exciting few hours. And that is the pertinent value of this unique project—making available an exciting gamut of instrumental sound otherwise impossible to hear, unless “hearing” means what one “hears” upon reading descriptive prose. I am reminded of an orchestration class to which I lectured some time ago. We had reached the clarinets. Discussions of the differences between the B flat and A instruments, as well as the small D and E flat ones, waxed back and forth. I had recordings utilizing these instruments, but it is one thing to compare the isolated sound and quite another to extract the individuality of sonority from the orchestral mass. What a treasure house for the composer, the orchestrator, the student, the music-lover, and also, by the way, the hi-fi bug! What golden values could be found if orchestration could be examined in this manner—as though under a microscope. But let it not be thought this is simply an educational recording. It's a fascinating experience to hear instruments known only in historical texts (the tenoroon, the shawm, an ancient clarinet, etc.), and downright thrilling to hear a Chinese oboe and many of the other four-dozen odd instruments. The entire production deserves the highest praise. The sound is startlingly real, the notes a gem of research. I cannot praise Vox too highly for its artistic unselfishness. But enough of this, I'm going to listen again to the bass oboe and ranket.—A.C.



# Stereodisc Miscellany

**Listening in Depth:** *An Introduction to Columbia Stereophonic Sound.* Columbia Stereo SF-1, \$6.98.

▲THIS handsomely packaged disc is actually nothing more than a stereo sampler of the Columbia popular and classical catalogues. It is sufficient to say that the disc sound varies from excellent to poor and especially to commend the excellent discussion of stereo discs and cartridges by Columbia's Director of Engineering and Research, William S. Bachman, which accompanies the recording. Also to the non-technical buyer is directed a novel booklet which, by one's rapidly flipping the pages, shows how the stereo groove moves the stylus. The disc features a recording of castanets which were being played in dead center between two microphones. The volume of the two channels is adjusted to produce the effect of a sound emanating from the space midway between your loud speakers. —L.Z.

**Vienna:** *Morning Papers; Emperor Waltz; On The Beautiful Blue Danube* (Johann Strauss Jr.); *Invitation to the Dance* (Weber); *Village Swallows* (Josef Strauss); *Waltzes* from "Der Rosenkavalier" (Richard Strauss); Chicago Symphony Orchestra conducted by Fritz Reiner. RCA Victor Stereo LSC-2112, \$5.98.

▲THIS is the stereo version of a disc released monophonically a few months ago. As is to be expected, the difference is astonishing. The performances are, of course, the same—broad, lush, warm, and lacking that subtle Viennese lilt that seems to be the sole possession of the Vienna Philharmonic. But, believe me, this type of music is nothing short of delicious in stereo, especially the kind of stereo that Victor has been engraving into its records of late. Balance of instrumental choirs is such that no sections or individual instruments unintentionally outweigh others. Another virtue: realistic string tone, in-

stead of the harsh and wiry sound that has plagued so many stereo discs. The "Rosenkavalier" Waltzes are specialties with Reiner. His tempi are a bit slower than are often encountered with this music, but for that reason they achieve a majestic sweep that a faster pace would miss. —D.H.M.

●  
**Starlight Chorale:** Roger Wagner Chorale and Hollywood Symphony Orchestra conducted by Roger Wagner. Capitol Stereo SP-8390, \$5.98.

▲FAMILIAR and somewhat dog-eared operatic choruses by Bizet, Wagner, Verdi, Puccini, and Gounod are stunningly set forth here. No quibble with the performances—everything is very smooth and elegant; the *Humming Chorus* from "Madama Butterfly" is especially well done. The sound, except for some minor fuzziness at times, is generally fine; stereo's spaciousness is used to good advantage. —P.C.P.

●  
**Resort Favorites:** Harry Marshard and his Society Dance Orchestra. Bel Canto SR-1006, \$5.95.

▲STRICTLY dance music this—thirty minutes of fast fox-trot arrangements of popular standards, very well played and cleanly recorded in wide-stage stereo. —L.Z.

●  
**Sea of Dreams:** Orchestra conducted by Nelson Riddle. Capitol Stereo ST-915, \$4.98.

▲SWEET, but nowhere oversweet, stereo versions of an even dozen favorites such as *Autumn Leaves*, *Put Your Dreams Away*, and *Easter Isle*. Riddle's arrangements set a pleasant mood and they are very easy to listen to. So is Capitol's clean, intimate sound and unobtrusive stereo. —L.Z.

●  
**Moods in Music:** Clebanoff and his Orchestra. Mercury SR-60005, \$5.95.

▲VERY lush, saccharine mood music, which has been superbly stereo recorded by Mercury's engineers—not well enough, unfortunately, to lift the level of this disc above the ordinary. What might have been satisfactory monophonic background music is harshly spotlighted by stereo, revealing uninspired, often dull, arrangements and performances. —L.Z.



trimmed with black braid, were ready to treat us to many surprises. A first look at the primitive instruments they had brought and we knew we were going to hear something unusual. There was a long metal trumpet, like the medieval European type, a turtle shell, and a pre-Hispanic ceremonial drum. The Mayans called this drum a *tun*. The Aztecs call it *teponaztli*. By any name it sounds like a hollowed-out log, which it is. The log is so carved on the upper side as to leave suspended two tongues of different pitches. In the one we heard these tongues were tuned a fifth apart. The leader told us that instead of a trumpet they had once used a reed flute.

When we set up the equipment and the bright-clad musicians began to play and sing, the air became filled at once with the sound of light, joy, and color. How airy this music sounded! And how unusual to find syncopated melodies among the Indians in that part of the world! How different, for example, from the monotonous, grey-toned chanting of the Indians of Mexico.

The next time we met, everyone in the party (except the boy and his dog, who had gone off, evidently with better things to do) came up with the same idea: we must see the basket ballet. What's more, we must find some way of photographing it in color.

A call to Guatemala City in the morning got the then-current Education Minister so intrigued that he promised to send a photographer and all the color film he could find. It wasn't easy to find any.

But the film came at last, in the hands of a superb photographer. While we were waiting, though, we went to the town of Totonicapán to rent traditional costumes for the movie-making ahead. Our friends in the area, meanwhile, were urging the rather laconic dance group to start rehearsals right away. There were no idle hands during these preparations. The schoolteacher was dispatched to consult the local native priests about the background and history of the ballet.

Then it was five days later in Chajul. We were back with photographer, film, and costumes, notebooks filled, cameras ready.

Early morning, and the dancers appear.



Left to right, the turtleshell, drum, and medieval European trumpet of the Ixil ensemble

They dress themselves in the gaudy finery brought from Totonicapán—the same costumes for many of the dances having their origin after the conquest.

Once decked out in those dazzling reds and whites, the dancers attach their baskets at the top of poles six feet long, and these are strapped to their backs.

What baskets they are! They are conical constructions of thirteen bamboo spokes set equidistant in the cone. The lower part of each is covered with a red cloth. Small bells jingle inside.

Now the villagers are gathering slowly for the event. They stand in front of the snowy white church in the plaza, like celebrants at a fiesta. The musicians are poised to sound the first note. And then—as every movie-maker, amateur and professional, well knows—the sun plays truant.

I can still see the crowd, waiting patiently for hours. I can see the dancers wandering the square disconsolately, their bells sounding with ill-timed merriment at every step. It seems amusing now.

But at last the sun did join the crowd and the performance was on.

The ballet we photographed that afternoon is about a hunter named Matagtanic.

He kills a being, half man, half bird, represented as either a quetzal or a sparrow. (The bird, named Oyeb, has been having illicit relations with Matagtanic's daughter.) The drama unfolds in pantomime, dance, dialogue, and music through nine scenes that develop as follows:

*Scene 1:* The girls of the village, surrounded by a circle of hunters, perform a pantomimic dance to attract the quetzal bird. They wave their handkerchiefs in imitation of a bird flying. They utter the cry of the quetzal. They encourage the hunters to enter the forest.

*Scene 2—Son de las Doncellas* (Song of the Maidens): The hunters' daughters enter the forest. They weave in and out among the other girls. Matagtanic the hunter enters, brandishing his sword.

*Scene 3—Son del Gorrión* (Song of the Sparrow): Oyeb now enters for the first time. He dances in pantomime, darting in and out among the others.

*Scene 4—Son de la Niña, del Viejo y el Quetzal* (Song of the Girl, the Old Man, and the Quetzal): With the girls acting as spotters, the hunter pursues the bird into the forest. He misses three times. On his fourth try the bird falls to the ground. Mariquita, in order to save Oyeb from being devoured by the other animals, rushes to rescue the dead bird. As she approaches she hears the bird's faint cries and realizes that he is still alive.

*Scene 5—Baile de las Malinches en Torno del Quetzal* (Dance of the Village Girls around the Quetzal): The girls take the bird home, dance around him while they sing a song of praise:

<i>Que lindos</i>	How lovely
<i>Eh ¡un cap tzunún</i>	Oh sweet sparrow
<i>¡un cap mazat</i>	Sweet as a deer

The bird acknowledges their kind words but he has eyes only for Mariquita, who promises him her love.

*Scene 6—Son del Cerbatenero* (Song of the Hunter): Matagtanic discovers the real identity of the bird. He consults the spiritual head of the village, represented by the trumpeter, who tells him how to destroy Oyeb.

*Scene 7—Son de la Muerte del Quetzal* (Song of the Death of the Quetzal): The spiritual chief despairs over the seduction

of Mariquita. He sings an invocation to the gods to destroy Oyeb. Finally, he intones a farewell lament to the bird. Oyeb dies. His body is offered to the trumpeter as a gift. The hunter ascends to the hills.

*Scene 8—Son del Viejo y la Doncella* (Song of the Old Man and the Girl): The girl asks her father's forgiveness. He embraces her.

*Scene 9:* Everyone joins in a gay dance to indicate that justice has been done and life has resumed as before.

When the performance was over and the excitement had died down we repaired to the local schoolteacher's house. There he retold to us the ancient Ixil legend he had heard from some of the oldest priests of the area.

The story explains how the maize plant first came to be cultivated, and how the semi-nomadic Ixils made the final step from a hunting to an agricultural society:

Long ago the Ixil Indians were starving for lack of game. The priests, the *balbastiches*, looked about for a way to save the tribe from extinction. Suddenly there were rumors that in the womb of a young girl, Mariquita, daughter of an old sorcerer, Matagtanic, lay the seed of the maize plant. Matagtanic, however, kept the girl hidden away, guarding her jealously.

In desperation the townsmen called a meeting to discuss the problem. Living in their midst was a semi-god, Tzunun. He was commissioned to steal the girl away from the old sorcerer and fertilize her seed. Tzunun, as part of his plan, organized the *Baile de las Canastas* and invited all his friends to perform in it. The dancing and singing so captivated Matagtanic that he allowed Tzunun to visit his house. Tzunun soon won the heart of the young girl. In the love that flowered her seed was fertilized. When the old sorcerer learned of the seduction he killed Mariquita and called upon the gods to curse Tzunun. The gods looked unfavorably on the old man, however. From then on the corn grew luxuriously and abundantly.

What we had seen that afternoon was only a partial re-enactment of the legend, modified to fit Christian ethics. While the legend as preserved by word of mouth

through the centuries somehow managed to escape the notice of the Catholic missionaries, the ballet, being a public spectacle, surely could not have survived in secret. Could the authorities of the church permit an immoral act of seduction to be regarded as the salvation of the Ixil people?

Thus the ballet must have undergone its transformation into a simple story of a hunter and his revenge on a seducer. And the introduction of the ornate European costumes? Perhaps the priests offered those; surely they had little to do with the story.

In spite of the transfiguration, the original attitude towards the various characters in the ballet still comes through. In the tender scene when the girls take the fallen bird home, for example, the song they sing in praise of his beauty, and their lament at his death, must go back to the myth as it first evolved.

The only remaining question before us

was: What about the baskets? What did they mean?

All we learned was what they looked like, that they were not rented like the rest of the costumes but made and kept right in the village—and that the name, "Ballet of the Baskets", was given in the old legend to the dance organized by Tzunun.

Those readers who would pin it down further are cheerfully advised to go to Guatemala and see what they can make of it. As for ourselves, we couldn't tell them more than I have reported here, for we never found out.

*AUTHOR'S NOTE: The collection of Guatemalan music I taped is in the Archives of American Folk Music in the Library of Congress. Though there are no commercial recordings of this particular music, there are numerous albums of Indian music from Central America available on the Folkways label, and also from the Library of Congress itself. I wish to acknowledge the editorial assistance of Paul Kresh.* —H.Y.

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(Continued from page 235)

Angela has an exquisitely beautiful voice and a mastery of vocal technique that is extremely rare today. But what is most notable in her performance as Maria is her sense of the Verdi style and her adaptation of her voice and temperament as far as is possible to that more rigorous and classical type of vocalization. Miss De Los Angeles always has certain problems in opera, as opposed to her recital singing. The very top tones sometimes cause her trouble and she cannot cut through an ensemble with the ease of some of our more gargantuan (shall I say?) prima donnas. But what lovely tone, what sensitivity, what emotional warmth and intelligence! She is incomparable in such things as the *Come in quest'ora bruna* at the beginning of Act I, that marvelous tone-painting in which Verdi uses his full powers as an orchestrator. But the soaring phrases in the ensembles frequently come off with surprising power and majesty.

Giuseppe Campora does not have the type of ringing, heroic voice that Gabriele should have, but he sings with unflinching dramatic skill and adaptability.

The lesser roles are all adequately sung,

and Paolo Dari has a baritone that is sufficiently voluminous to stand up to the others.

Comparisons are odious, but delightful. As a whole, I prefer this Capitol recording to the Cetra-Soria, but the other also is excellent, and neither says the last word. Gobbi gets more out of the title role than Paolo Silveri, it seems to me, and in the crucial last act Santini is far more searching than Francesco Molinari-Pradelli, though the latter sometimes gets smoother and more forceful results in other passages.

Maria Antonietta Stella is fast developing into one of our major Puccini and Verdi interpreters. But vital and exciting as her singing is, I prefer Miss De Los Angeles'. Capitol also fares somewhat better with the roles of Fiesco and Gabriele, I think, although Mario Petri and Carlo Bergonzi both sing very persuasively.

But the important thing is that both recordings are good enough to give people everywhere the opportunity to familiarize themselves with Verdi in one of his profoundest and most admirable phases—as a great humanitarian and social philosopher as well as a consummate musical dramatist.

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# THE SPOKEN WORD

By LAWRENCE D. STEWART

**Poetry Readings in the Cellar. Kenneth Rexroth: "Thou Shalt Not Kill"; Lawrence Ferlinghetti, "Autobiography" and Other Poems.** Fantasy 7002, \$4.98.

▲THE burden of Rexroth's reading is something to the effect that it was the garment trade which done Dylan Thomas in. In the course of explaining how this is so, Rexroth tells what happened to a number of yesteryear's lit'ry figures: Elinor Wylie, Hart Crane, Walter Lowenfels, and a goodly number of people I confess I have never before heard of. In the background are heard the improvised twitterings of a jazz quintet. The other side of the record is devoted to Lawrence Ferlinghetti's poems, read by author; they are less *circa*-1932 in their inflammatory and rhetorical imprecations. But they, too, are forced to jog along to a background accompaniment. If anyone wants to know what the poetic fuss is in San Francisco these days, this record is as good as any for dispelling his ignorance and also his illusions.

●  
**Carson McCullers Reads from "The Member of the Wedding" and Other Works.** M-G-M E-3619 ARC, \$4.98.

▲MISS McCullers has long been a famous inhabitant of that crepuscular land which is haunted by the ghostly, Gothic projections of Tennessee Williams and his disciples. Now, on this recording, she gives us a brief tour of part of her labyrinthine mind, pointing out selected passages for our investigation and serving as our guide through them.

It is quite a tour. Miss McCullers' voice, so peculiarly quavering that she seems terrified of her audience and resigned never to finishing any of her accounts, is ironically quite well suited to the expedition. (She has something of the inflection of Truman Capote, something of the bonbon-munching mumble of Colette.) At times she is so intoxicated by her own prose that she seems barely able to continue—even with passable sobriety. She staggers, then plunges on, and the conclusion of a selection usually finds her breaking into tears. Unexpectedly, this technique sets off her writing and reveals in it an unsuspected meaning.

The greatest defect of the Southern Gothic School has always seemed to me

to have been its embalming of dead fantasies which, even when alive, were not very important. These dramatic envisionings of life amongst the rotting trellises seldom move us because they are so obviously a world that never was. But to Miss McCullers, her Heartbreak Houses are real structures in which live breathing people; it is the external world which is to her a terrible phantom. Her vocal artistry—and I should certainly call it that—makes her writing seem better, truer, than it is.

With the exception of some brief poems, read complete, the record is given over to fragments from her larger writings: a few lines from a story, a group of speeches from a play. When Columbia had Truman Capote record *Children on Their Birthdays* and *House of Flowers* (both complete), it showed better aesthetic judgment than does Arcady. Someone should give Miss McCullers the opportunity to record at least one story *in toto*. For she is a writer who deserves to be heard.

●  
**Sir Ralph Richardson Reads from Joseph Conrad's "Youth" and "Heart of Darkness".** M-G-M E-3618 ARC, \$4.98.

▲WHOEVER thought *Heart of Darkness* could be cut to fit one side of an LP must be suffering one of the grander of programming delusions. The producer of this record excluded any sentence of his own. But he has cut the story to one-fourth its printed length, eliminated central characters, and made invalid transitions. Since all the printed details are essential to the meaning of this, one of Conrad's finest tales, the recording cannot be defended as a reinterpretation; it must be dismissed as a perversion.

Near the beginning of the published story, the narrator says of Marlow: "...to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the likeness of one of those misty halos that sometimes are made visible by the spectral illumination of moonshine." I take this to mean that Marlow is one of those men who convey their meanings not in concise, analytical statements but by the quiet evocation of an atmosphere. Like so much of Conrad, *Heart of Darkness* basically has a somewhat melodramatic story line. It is to Conrad's credit that he subordinated it to a larger intention; this recording, however, has gracelessly liberated him from his own aspiration and stripped him of his success. At one moment in the story Marlow tells his listeners: "It seems to me that I am trying to tell you a dream—making a vain at-



**T. S. Eliot Reads His Four Quartets.**  
Angel 45012, \$3.98.

▲ELIOT is something like the Deity: it should be enough only to say that He exists. The poet himself modestly reduces the value of these records, saying they serve only "as a guide to the rhythms". As always, however, Eliot read by Eliot is an experience akin to none other and well worth purchasing this recording to secure. Indeed, it belongs in every LP collection of the spoken word.

tempt, because no relation of a dream can convey the dream-sensation." In the book, it is *not* a vain attempt.

The other side of the record is given to *Youth*, which is one-third the length of *Heart of Darkness* and is a relatively uncomplicated tale. *Youth* tells of a boy's coming into his romantic boyhood on the sea—being brought into a Wordsworthian state of feeling and emotional exhilaration. To eliminate any of his experiences (as this recording does—especially the boy's associations with his superiors) inevitably simplifies the character. But Richardson's voice so crackles with enthusiasm in the recounting of the lad's picaresque adventures that even this abbreviated recording still catches much of Conrad's meaning.

•  
**William Faulkner Reads from "The Sound and the Fury", "Light in August".** M-G-M-E-3617 ARC, \$4.98.

▲LIKE all the records in the Arcady Series, this one settles for enunciating only certain fragments in a work of art. There is compensation here, however, in satisfying that curiosity we all have: to know the *modus loquendi* of people who ordinarily sustain themselves with the unheard speech of their printed work. When Faulkner reads his own constructions aloud, he reveals in them unnoticed virtues (the strings of balanced clauses and adjectives which ringingly conclude his sentences) and deliquescent weaknesses (the unnecessary reliance upon "he said," "she said,"—the sometimes untangleable convolutions of his style). Faulkner's Mississippi speech endows his rhetoric with a special charm—but his writing never becomes "folksy"; there is the stark shape of reality which stands firmly beneath any infection. In interviews, Faulkner has often said that he begins his works with a vision; indeed, the resultant prose is merely an attempt to rescue permanently these visions from the phantasmagoria of his imagination and to make them public instead of private. This recording narrates two cameo scenes, either one of which could well have been the dramatic vision which caused a

book—even though we know, by the author's own account, that *The Sound and the Fury* began with a different scene. Even with this point of view, however, one must acknowledge that while fragments by themselves may be intellectually arresting, they are never aesthetically satisfying.

•  
**Sean O'Casey's "Pictures in the Hallway",** Riverside set RLP-7006/7 (four sides), \$11.90.

▲THIS adaptation of O'Casey's autobiography (which Paul Shyre originally made for the stage) has now been released in an album for which Shyre has written illuminating notes. The recording has the blessing of O'Casey, who credits the actors with "making the reading of the book glow"—and indeed they do. I would question only the choice of Staats Cotsworth who, as narrator, inevitably dominates the album. Cotsworth sometimes gets so carried away with the rhetorical eloquence O'Casey has given him that his voice crashes through the phonograph; instead of setting off the dramatic action, too frequently it dominates it. The other actors are unqualifiedly excellent, and all those who enjoyed the First Drama Quartet will rejoice in this tasteful recording.

•  
**Jean-Paul Sartre's "No Exit",** Riverside set RLP-7004/5 (four sides), \$11.90.

▲THE dramatization of this existentialist play also recalls *Don Juan in Hell*. And in the Paul Bowles adaptation it is perhaps as engrossing as Shaw at first listening; but (unlike Shaw) it does not seem to sustain under rehearing. The acting is, if rather lush (Betty Field, Nancy Wickwire, and Douglas Watson take the roles), perhaps helpful to the play. A fine recording for schools and libraries, this album gets one as painlessly as possible through the convolutions of Sartre's dialectic.

See also L. G.'s review of the Langston Hughes poetry-jazz recording on page 293.

# SOUND IDEAS

By LARRY ZIDE

**T**HE DAVID BOGEN Company is one of the oldest and most respected manufacturers of high-fidelity components. Like most of its competitors Bogen has responded to the new stereo disc boom by releasing several new products designed to meet the growing demand. For this report Bogen sent along a complete stereo amplifier and control center, a stereo adapter-amplifier for converting existing monophonic systems, and a stereo FM-AM tuner. Herewith our findings.

## Bogen Stereo Amplifier and Control Center Model DB-212

**Specifications:** (Manufacturer's)  
**Power:** Two 12-watt channels  
**Frequency Response:** 20-20,000 cps.  
**Harmonic Distortion:** 1% at rated output  
**IM Distortion:** below 2% at rated output  
**Gain:** Tuner, Auxiliary: 76db  
           Magnetic Phono: 110db  
           Crystal Phono: 80db  
**Tape:** preamp on: 110db  
           preamp off: 75db  
**Sensitivity Noise and Hum (rated output)**  
 0.4 Volts -75db  
 4mv. -55db  
 0.2 Volts -55db  
 4mv. -55db  
 0.4 Volts -75db  
**Output Impedances:** each channel 4, 8, 16, ohms to speaker.  
**Dimensions:** 15" x 4 3/4" x 11 5/8"  
**Weight:** 20 lbs  
**Price:** \$115.00; enclosure and legs: \$7.50  
 (Slightly higher in west)

As can be seen from the above specs the DB-212 seems to deliver a lot for the relatively modest price. It is a complete control center requiring only a stereo

cartridge feeding it at one end and a pair of speakers at the other. In addition the output of a tape playback head may be fed directly into the unit, as well as the conventional high level inputs from a tuner or tape player. The amplifier is also equipped with a speaker phase control switch, a device I feel is necessary to the proper reproduction of stereo. Its purpose is to eliminate the hole-in-the-middle effect that persists in some stereo sources, especially stereo tapes.

## Operational Results

As of this writing the DB-212 sample I have has been in heavy use for a period of about one month. During that time any basic defects would have manifested themselves. None did. Sound reproduction was notably clean, with fairly good low-end stability. Disc reproduction was slightly dull-sounding. This was traced to a rather high (75,000-ohm) input resistance on the magnetic phono input. Inquiry at Bogen elicited the word that new production models would be equipped with a lower value. Under these conditions frequency response would be within 2db of the RIAA curve at the high end. At the low end the preamplifier was close to the theoretical curve down to about 50 cycles, with a gradual falling off below. The tape preamplifier was found to be within 3 db of the NARTB 7 1/2" curve from 50 to 12,000



ST-562



ST-10-A



DB-212

At press time the David Bogen Co. announced that a new edition of its complete catalogue (No. 510) now is ready for distribution. Address requests to Mr. David Pear, P.O. Box 500, Paramus, New Jersey



cycles, which is the limit of my test tape. Bass and treble controls are effective, though over only a limited range on the high end ( $\pm 8\text{db}$  at 10,000 cps). The front panel controls are effective and flexible, allowing the use of either channel separately or both in combination, thus providing an effective 24-watt monophonic amplifier and the usual stereo and reverse stereo settings. Rumble and scratch filters also are provided. All controls on the DB-212 are ganged; that is, they operate equally on both channels. A channel balance control is mounted coaxially with the ganged volume control.

### Conclusion

The DB-212 is a moderate-power stereo control center of good flexibility and design. At its price it should suffice as the heart of a stereo system for those who do not need the extra power that bigger systems offer. The unit will do justice to all but the finest and far more expensive associated equipment and program sources.

### Bogen Stereophonic FM-AM Tuner Model ST-662

**Specifications:** (Manufacturer's)  
**Frequency Response:** FM 20-18,000 cps.  
 AM 20-4,500 cps.  
**Sensitivity:** FM 2.5mv-13db quieting at 300 ohm antenna input  
 AM Loop Sensitivity 100uv/meter,  
 20db signal to noise  
 Terminal Sensitivity 3uv/meter,  
 20db signal to noise  
**Audio Output:** 1 Volt cathode follower  
 (AM and FM)  
**Dimensions:** 15" x 4 3/4" x 12 1/4"  
**Weight:** 12 lbs  
**Price:** \$189.50; enclosure and legs: \$7.50  
 (Slightly higher in west)

The ST-662 is composed of a separate, individually tuned, AM-FM tuner mounted on the same chassis as the DB-212. The unit is a basic tuner only, containing no volume controls. A unit such as the matching DB-212 should be used for control. Provision is made also on the tuner for standard monophonic use, by means of a rear-mounted slide switch. AM and FM antennae are built into the tuner. A front switch selects stereo, AM, FM, and FM-AFC out, as well as being an AC on-off switch. Separate tuning eyes are provided for AM and FM.

### Operational Results

As with the DB-212, the tuner has been in operation for about one month as of

this writing. In my New York City location all FM signals came in with complete limiting, using the built-in antenna only. FM drift *without* AFC was very low and *with* AFC drift was virtually nonexistent. FM sound was very clean and natural-sounding. Broadcast limitations enabled me to test the frequency response only from 30 to 15,000 cycles. Within these limitations the tuner performed in accordance with its published specifications.

On AM, sound was clean with low background noise. Interference rejection in my strong-signal area was excellent. The tuner restricts high-frequency response on AM possibly a little more than is necessary, at least for good-signal areas. In any case, AM sound is far above the usual table model level. The tuning eye was of definite value in accurately tuning an AM station. Incidentally, as the excellent instructions state, keep the power cord as far as possible away from the AM loop antenna. Otherwise it will create severe interference.

### Conclusion

The FM portion of the ST-662 is as fine an FM tuner as can be bought. The AM portion also is excellent. For present AM-FM stereo broadcasting, this tuner is a fine performer. It is equipped also for future FM Multiplex stereo. And both the ST-662 and the DB-212 deserve a special commendation for their beautiful styling.

### Bogen Stereo Adapter-Amplifier Model ST-10-A

The model ST-10-A is a dual pre-amplifier and single 10-watt amplifier on a single chassis. The unit was originally designed (as the Model ST-10) as a tape head preamplifier, and was modified to accept via a single input either the output of a tape head or the output of a stereo cartridge. The modified model is the ST-10-A. Preliminary testing of the unit showed that the compromise was unsatisfactory for discs, resulting in accentuation of lows and attenuation of highs. As a result, until further model modifications are made (at which time the unit will be retested for this column), the ST-10-A cannot possibly be recommended here.

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## Stereo Tapes

**BEETHOVEN:** *Piano Concerto No. 5 in E flat, Op. 73 ("Emperor")*; Rudolf Firkusny (piano), Pittsburgh Symphony Orchestra conducted by William Steinberg. Capitol Stereo ZF-62, \$4.95.

▲IN its stereo tape trapping as in the monaural LP version (reviewed by A. K. in the September ARG), this performance is not a particularly winning one. Especially wanting here are the necessary lofty delicacy in the middle movement and a certain capricious buoyancy in the rondo. Also, the piano is poorly focused and, at times, out of balance with the orchestra; it either wanders from side to side or spreads itself out across the entire listening area in a manner that negates a large portion of the effectiveness of Capitol's otherwise quite clean and spacious stereo sound. —P.C.P.

**BEN-HAIM:** *Five Pieces for Piano (Suite, Op. 34)*; Isabelle Byman (piano). Stereo Age C-6, \$6.95

▲THIS composer was born in Munich in 1897 and later emigrated to Israel, where he now lives. Though relatively unknown in this country he is a major force in Israeli music. His music draws frequently on Hebraic-Arabic roots. These five pieces are subtitled *Pastoral, Intermezzo, Capriccio agitato, Canzonetta*, and *Toccata*. They are essentially lyric tableaux of which the *Intermezzo* is especially beautiful. Isabelle Byman plays with skill and manifestly deep feeling. The sound is excellent, though stereo's benefits for a solo piano have yet to be demonstrated to me. —L.Z.

**GERSHWIN:** *Rhapsody in Blue*; Eugene List (piano), Eastman-Rochester Symphony Orchestra conducted by Howard

Hanson. Mercury Stereo MWS5-47, \$6.95.

▲AS E. J. points out in his December, 1957, review of the monophonic disc release, this performance is "sympathetic and expert". Sound is some of the best I've yet heard—close-in, bright, crystal clear. Stereo effects here are simply stunning. —P.C.P.

**Music of Johann Strauss:** *Voices of Spring, Champagne Polka, Roses from the South*; Minneapolis Symphony Orchestra conducted by Antal Dorati. Mercury Stereo MVS-41, \$7.95.

▲THESE three familiar pieces are played brightly and cleanly here, with a minimum of sentiment. Nevertheless, the performances are quite acceptable—they are rhythmic, vigorous, and precise. The sound is typical of Mercury's current product: solid, sharply defined, and well above reproach. —P.C.P.

**Virtuoso!—HANDEL:** *Hallelujah Chorus*; **DI LASSO:** *Echo Song*; **MOZART:** *Alleluia from Exultate Jubilate, K. 165*; **BORODIN:** *Dance of the Polovetsian Maidens*; *Soon I Will Be Done* (arranged by Dawson); *Polly Wolly Doodle* (arranged by Kubik); **ORFF:** *Praeludia from Catulli Carmina*. Roger Wagner Chorale conducted by Roger Wagner. Capitol Stereo ZF-84, \$14.95.

▲BRAVO to a performance which truly justifies its title: this is indeed a virtuoso chorus. Effortless tone, even in passages of awesome loudness, wondrously precise togetherness, superb diction, buoyant spirit and enthusiasm: what more could one ask of a choral group? The pieces included in this collection are of widely diverse styles and moods; the consistently

excellent readings attest to the group's versatility. Nowhere on the tape carton can mention be found of the identity of the accompanying orchestra; its competence needs no such modesty. Capitol has supplied a rich and full-bodied sound; needless to say, the stereo here is simply grand, especially effective in the Di Lasso and Orff. My particular tape copy had some annoying dropouts on the right channel in certain sections—a loose speaker wire sort of effect. I verified this defect to be on the tape and not in my equipment. —P.C.P.

**Portraits in Sound:** Concert Arts Symphony Orchestra conducted by Erich Leinsdorf. Capitol Stereo ZF-96, \$14.95.

▲THE "portraits" here depict a country (Chabrier's *España*), a river (Smetana's *The Moldau*), a comedy tale (Dukas' *The Sorcerer's Apprentice*), and a religious pageant (Rimsky-Korsakov's *Russian Easter Overture*). The sound is from this company's top drawer, with a broad stereo effect that leaves nothing to be desired. Unfortunately, the music is not served so well. Smetana's river moves like a lazy-rolling Missouri. To a lesser degree the Dukas scherzo also suffers from slow, rather deliberate, tempos. The two remaining works are served well. Sonically, at least, a spectacular hi-fi stereo showcase. —L.Z.

**Serenade:** Capitol Symphony Orchestra conducted by Carmen Dragon. Capitol Stereo ZF-71. \$14.95.

▲TEN short semi-classical favorites have been tenderly arranged for orchestra here by conductor Carmen Dragon. The accent is on violins, and this Hollywood ensemble is in fine form. Such works as the Welsh ballad *All Through the Night*, Leoncavallo's popular *Mattinata*, and the *Berceuse* from Godard's "*Jocelyn*" lend themselves readily and attractively to this treatment. Less successful, however, is the transformation of Saint-Saëns' delicate *Swan* (cello solo) into a work for full orchestra. Capitol's sound is appropriately rich, with very lovely violin tone. —L.Z.

**The Orchestra Sings:** Capitol Symphony Orchestra conducted by Carmen Dragon. Capitol Stereo ZF-83, \$14.95.

▲WHEN first seeing this album (eleven familiar operatic arias arranged by Carmen Dragon), I must confess that I was afraid it would be pretty awful—slushy arrangements slushily played, a monument of bad taste. Happily this is not so. The arrangements are fairly straightforward—a little on the stringy side, perhaps, but really quite fine. Moreover, the performances are saved from mawkishness by the coldly professional playing of these expensive Hollywood musicians. Unlike most other Capitol stereo tapes, this one is recorded close-in; thus it makes for some spectacular hi-fi listening. —P.C.P.

**Sounds of the Great Bands:** Glen Gray and the Casa Loma Orchestra. Capitol Stereo ZD-79, \$12.95.

▲THE sound of big bands seems to be enjoying a new vogue, at least on records. Glen Gray meets the demand with thirteen numbers, each identified with a particular band of the thirties and forties. These modern interpretations draw heavily on the original arrangements. Included are Artie Shaw's *Begin the Beguine*; Ellington's *Take the A Train*; Miller's *String of Pearls*; and works associated with Tommy Dorsey (*Song of India*), Jimmy Dorsey (*Contrasts*), Erskine Hawkins (*After Hours*), Lionel Hampton (*Flying Home*), Claude Thornhill (*Snowfall*), Woody Herman (*Woodchopper's Ball*), Jan Savitt (*720 in the Books*), Randy Brooks (*Tenderly*), Gene Krupa (*Symphony in Riffs*), and Bobby Sherwood (*Elks' Parade*). The Casa Loma's bright playing is ably served by Capitol's live, very bright recording. Broad stereo. —L.Z.

**Honeymoon in Manhattan:** New World Theatre Orchestra (no conductor listed). Bel Canto ST-31, \$9.95.

▲THIS is stock New York mood music, languorously spun out. This might be all right for the first selection, *Curtain Time*, but for me eight minutes of *Slaughter on Tenth Avenue* drags interminably on. Nothing much happens to justify spending ten dollars. Satisfactory sound.—L.Z.

# THE MONTH'S JAZZ

**Hot Cargo:** *Ernestine Anderson*. Mercury MG-20345, \$3.98.

▲MISS Ernestine Anderson has a big contralto voice, sings with superb diction and warmth, and here has chosen twelve tunes of the highest quality, both show tunes (*Little Girl Blue*, *Autumn in New York*, *Experiment*) and more conventional pop tunes (*That Old Feeling*, *Wrap Your Troubles in Dreams*). But the choice of good lyrics demands more attention to the sense and character of the words than she gives. *Experiment* is most disappointing in this respect. On the other hand she floats deftly over *Love for Sale*, a tune which not infrequently is unconvincingly sung. Harry Arnold's backings vary in effectiveness. Those for band, with or without strings, are conventional, if not pedestrian. The others, for piano and rhythm, range from truly excellent (*Little Girl Blue*) on down. *Wrap Your Troubles* is marred by four bars of musical chaos following an excessively obscure modulation from F sharp to D at the end of the piano chorus. Everyone, including the listener, gets thoroughly lost here. Although Miss Anderson swings very nicely on several tunes, this facet of her talent is veiled by what seems to me overuse of slow tempos. In fact, four of the first six tunes have the same sleepy beat in common. Nevertheless, she is one of the best of those younger singers who walk the line between jazz and more strictly commercial music. —L.G.

●  
**The Weary Blues and other poems read by Langston Hughes.** M-G-M E-3697, \$4.98.

▲FOLLOWING in the wake of some San Francisco poets, Langston Hughes here reads some of his works to the accompaniment of a jazz band. Those heard on the "A" side are all more or less directly inspired by the form and themes of blues lyrics, or by the joys and mysteries of religion; here the band, composed of "Red" Allen, Vic Dickenson, Sam Taylor, Al Williams, Milt Hinton, and Osie Johnson, does a superb job of creating an atmosphere corresponding to the poems, although the musical setting (credited to Leonard Feather) for the religious section rings a little false. The music is not carefully planned to follow the text in detail, but follows along in the same tone. This

is all the more effective as Langston Hughes' poetry in this vein remains close to its origin, perhaps adding an irony which is not often evident in the more usual blues. The "B" side is less convincing, partly because of the difficulty presented by the music, arranged by Charles Mingus, and played by his group. It is too obtrusive and possibly too sophisticated for Hughes' works. Then too, in departing from the blues—although here he follows the choice of texts—Mingus gives up the advantages offered by conventionality of form in the creating of a unitary impression. Such impressions, to be sure, may be fortuitous, for there are many occasions, on both sides of this record, where the music becomes important for its own sake, and clearly hasn't been written with the text in mind. Other reservations attend upon Hughes' diction. The voice is thin and unresonant, and often is poorly controlled at the ends of phrases and sentences. Still, it is possible that what the reading loses in gloss, it gains in authenticity. As the album notes point out, there is good sense in uniting this poetry, dealing as it does with themes deriving from urban Negro life and the relations (or lack of them) between black and white, with jazz. (At the same time, there is enough of the surreal and existential in some jazz to justify other unions.) I think that the *Blues Montage* of side "A" indicates that this kind of thing can be both profound and entertaining, insofar as it adds to the signification of the poetry. Within the framework of the blues, the poetry ranges from the ironic to the tragic and to the comic, and the musical accompaniments, having sprung from the same cultural soil, are able to reinforce the small magic of the verse. —L.G.

●  
**Dixieland and New Orleans Jazz.** RCA Camden CAL-446, \$1.98.

▲THESE twelve selections from RCA's vaults were chosen, presumably, to demonstrate that "Dixieland" and "New Orleans", used as stylistic categories, cannot be limited in application to the music of one group of musicians or to one specific epoch. So, this anthology contains items as diverse in style and intent as Sidney Bechet's *What Is This Thing Called Love?*,

recorded in 1941, and Ben Pollack's 1929 revision of Benny Goodman's parody on Ted Lewis of the year before, *Shirt Tail Stomp*. There is no point in fretting over the intention behind such albums, or the definitions implicit in the selections. Still, it is too bad that whoever made them did not pay more attention to musical quality, apart from historical interest. Some of the reissues are so bad that one suspects concealed malice in their selection—for instance the *Jazz Me Blues* by Bunny Berigan's 1939 big band, and King Oliver's *West End Blues*, which features Louis Metcalf. Two of the sides are broadly satirical, but neither one has much to do with jazz music. The Pollack record parodies the style of a band which, in most of its efforts, never seriously attempted to play jazz. Chubby Jackson's *Dixieland Stomp*, from 1946, is *Basin St. Blues* in an arch, self-conscious performance by, among others, J. J. Johnson, Coleman Hawkins, Teddy Wilson, and Charlie Shavers. Unfortunately, the style it parodies never existed, at least not in professional circles, and thus the parody loses any effectiveness it might have had. The collection has at least one valuable aspect: practically every piece qualifies as *curiosa*, such as the *Original Dixieland One-step*, recorded

in 1936 by the temporarily revived ODJB, or Jelly Roll's 1939 rendition of *High Society*, with two versions of the usual virtuoso chorus, one by Bechet, the other by Albert Nicholas. Possibly only two of the sides combine any substantial musical excellence with documentary interest. One is the Bechet reissue which, besides presenting the great man under one of his most flattering lights, finds Charlie Shavers in good form. The other is *New Orleans Twist*, by a 1935 pick-up band which includes Bunny, Matty Matlock, the much-regretted Dick McDonough, and Claude Thornhill. It is one more proof, if one is needed, that Bud Freeman is no second-stringer. —L.G.

**Benny Goodman plays World Favorites in High Fidelity.** "Made exclusively for Radio-Television-High-Fidelity division of Westinghouse Electric Corporation. Recorded at the Brussels World Fair, 1958." \$1.29.

▲MY appreciation for Benny's vitality and weighty original contribution to jazz in the past has long endured, but this release only reinforced my feeling that he lost the magic touch sometime in the last dozen years. His playing lacks confidence and spontaneity: it is necessary for him to build far too many choruses out of seemingly automatic repetitions of a not particularly meaningful phrase. Of the nine tunes presented here, three are by Goodman and rhythm. All of these (*Avalon*, *Poor Butterfly*, and *You're Driving Me Crazy*) last far too long. Benny no longer has the verve necessary to put across his ornamental style, and to hear him play for minutes on end with so little spirit is a sad thing indeed. *Mean to Me* is given an incoherent rendition by a larger combo (here Benny plays only in the out chorus), and even Zoot Sims seems unable to get with it. As for the other five tunes, all by the big band, four are remakes of older Goodman hits. The inevitable comparisons are disadvantageous; most of the notes are there in this latter-day performance, but little of the excitement which make BG's records of the thirties still worth listening to. *Sing, Sing, Sing*, to which I've never been partial, greatly suffers in the comparison with the Carnegie Hall recording, which Jess Stacy's superb piano choruses lifted out of the flag-waver category. Here Goodman is merely banal, and the total effect is that of an ugly parody. One also may have justifiable doubts concerning the wisdom of linking an older style of arrangement with a newer style of soloing. Neither is very comfortable with the other, although the modern style probably suffers most. A record for collectors of the complete Goodman only. —L.G.

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### THE JAZZ REVIEW

P. O. Box 128, Village Station, N. Y. 14, N. Y.

(Continued from page 232)

reproduced in the original handwriting, fitted in to be read along as part of the text. Until books are wired for sound and their pictures can be made to move and talk, this is as close as we are going to get to the illusion of complete resurrection. The pictures and other memorabilia concern not only the Gershwins, but also almost every other person, illustrious or obscure, who ever touched courses with them on their journey through their several worlds—art, literature, music, theater, cinema, etc. And, of course, there are plenty of those nostalgia-producing (for those old enough to remember them) theater posters and original sheet-music covers, things always especially evocative of their particular ages. In these merely outward aspects, the book is a remarkable production, a feast for the eye, a decorative table-top item, and a conversation piece capable of producing talk far into the night.

But there is much more. The text is substantial, adding up to nothing less than a full-length, double biography of George and Ira Gershwin. (There has been a past tendency to overlook Ira's part in the Gershwin saga, but no lyricist who has received the Pulitzer Prize for the book of a Broadway musical deserves such a fate, let alone the towering figure of Ira Gershwin.) And the authors are serious both in their biographical chores and in their musicology. Moreover, they write from the basis of a perception about Gershwin as profound as it is rare. George was not a "popular" composer who was sometimes "serious"—or vice versa, either George was a "serious" composer all the time. His best songs are to be counted a part of the American musical heritage as much as are his more ambitious efforts, and the present co-authors recognize this. They write in a fine, clipped, detached prose that moves along readably, avoids any suggestion of the honeyed attitude that so often mars "tribute" books, and allows us to see Gershwin move about in his special orbit and emerge the man he was. I hope that the gift-wrapping on the book won't obscure the fact that inside is a major achievement of musical biography.

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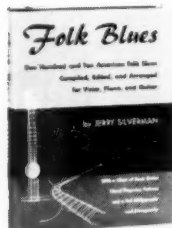
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# Folk Music

By ROBERT SHERMAN

## Seasonal and Otherwise

THE great Olin Downes wrote of the Christmas Carol that "its close relation to the ballad gave it much variety of expression, so that there are carols mystical, narrative, dramatic, personal and secular too". In these six colorful collections of hymns and carols we find plentiful evidence of the extraordinarily wide range of musical textures to be found in these songs.

Of the six, perhaps the most captivating are the two discs which feature the singing of children. From Rio de Janeiro comes the *Coros das Meninas*, a group of teenage orphan girls from the Casa de Lazaro, who are heard in a delightful set of Brazilian and universally popular carols (including *Jingle Bells* and *Silent Night*). Their voices are untrained and often a little wobbly, but they sing with a warmly irresistible freshness and joy.

In sharp contrast to the naive singing of the *Meninas* are the flawless, highly cultured performances of the famed Vienna Choir Boys. Conducted by Xaver Meyer, the celebrated "Wiener Sängerknaben" sing a dozen fine carols, including *O Tannenbaum*, *Lo How a Rose* and the sparkling *Es Hat Sich Halt Eröffnet*, with all the purity and grace which have made them one of the finest choral ensembles to be heard anywhere in the world.

If the two children's choir albums are highly rewarding, the pair of discs with adult choruses are less distinguished. The Australian carols, all composed by William G. James and John Wheeler, are pleasant

and melodious, but hardly distinctive. Even the fine singing of the A.B.C. Adelaide Chorus and the Hurlstone Choral Society cannot elevate more than a handful of them above the level of standard church-choir hymns.

The Polish carols, sung by members of the Schola Cantorum of S.S. Cyril and Methodius Seminary (an American institution, apparently) are musically more inventive and appealing. One side of the disc is devoted to "*kolendy*", or Church carols, the other to the more lively "*pastoralki*", traditional airs which have religious texts but which are not considered suitable for Church use because of their dancing rhythms. The arrangements, however, are not particularly imaginative, nor do the somewhat listless performances make the most of the delightful melodies.

On the Cuban disc we find some of the most—and, unfortunately, some of the least—attractive music in the series. On the positive side are some wonderfully tuneful songs, performed with spirit and winning charm by the fine *Coro de Madrigalistas*, but the serene mood of these lovely pieces is rudely dispelled by four vulgarly commercial arrangements, sung (I should really say crooned) by Fernando Albuérne. To be fair, though, the good material outweighs the bad, eight songs to four, and consequently the disc still has something to recommend it.

The most varied and musically interesting of all the recordings is "Christmas in Portugal". Here we find excellent performances, by three first-rate choruses and a vocal trio, of music which ranges from the smooth, semi-popular (but always tasteful) harmonizations of the Trio Odemira to several serious, polyphonic compositions. Especially fascinating are two chants performed by an ensemble called the *Rancho dos Ceifeiros* of Cuba; they have a medieval, almost Gregorian flavor. The record concludes, incidentally, with the *Coro Salesiano* de Mogofores singing the Christmas hymn which is so widely known that we seldom remember that it is of Portuguese origin: *Adeste Fideles*.

Summing up, all six of these albums contain entertaining samplings of Yuletide music (much of it off the beaten path),

**Christmas in Austria:** *The Vienna Boys Choir*. Capitol T-10164, \$3.98.

**Christmas in Cuba:** *Fernando Albuérne; Coro de Madrigalistas*. Capitol T-10165, \$3.98.

**Christmas in Portugal:** *Trio Odemira; Coro Salesiano; others*. Capitol T-10166, \$3.98.

**Christmas in Australia:** *A. B. C. Adelaide Chorus; Hurlstone Choral Society*. Capitol T-10167, \$3.98.

**Christmas in Brazil:** *Coro das Meninas de Casa de Lazaro*. Capitol T-10168, \$3.98.

**Christmas in Poland:** *Schola Cantorum of S. S. Cyril and Methodius Seminary*. Capitol T-10198, \$3.98.

and all are finely recorded. A drawback is the absence of specific notes or translations of the individual selections, but this omission is at least partially atoned for by the inclusion of general information on the holiday customs of the various countries.

• **Children's Songs:** *Ed McCurdy*. Tradition TLP-1027, \$4.98.

▲HAVING demonstrated his versatility with such diverse material as cowboy songs and bawdy Elizabethan ballads, McCurdy here turns his attention to the small fry, with singularly happy results. His singing is full of tenderness, warmth, and sly humor (which, however, never descends to the slapstick), and since he so obviously is singing for the youngsters, but not down to them, it's a toss-up whether the kids or their parents will enjoy the disc most. The choice of songs could hardly be improved upon—the perennial nursery favorites, including *Oh Dear, What Can the Matter Be?* and *Twinkle Twinkle Little Star*, are balanced by such delightful nonsense-type folk tunes as *The Horse Named Bill*, *The Tree in the Hole*, *Froggie Went A-Courting*, and many other less familiar but equally charming ditties. McCurdy's own guitar accompaniments are supplemented by the skilled and sensitive banjo playing of Billy Faier, and Tradition has provided close, clean sound. All hands deserve a bravo for this one.

• **The Minstrel Boy:** *Geoffrey Moore sings Irish Melodies of Thomas Moore*. Judson J-3021, \$3.98.

▲LIKE the immortal Robert Burns in Scotland, Thomas Moore did yeoman's service in the preservation and popularization of the traditional airs of his native Ireland. So fully did his compositions capture the folk spirit that a remarkable number of his songs have returned to the people, and even today are more often than not accepted as being entirely authentic. In this fine new album, Geoffrey Moore (no relation) presents fifteen of his namesake's ingratiating verses, among them such favorites as *The Minstrel Boy*, *Bendemeer's Stream*, *Oft in the Stilly Night*

and *The Last Rose of Summer*. Grove's Dictionary notes that Thomas Moore himself was a fine interpreter of these songs, with a voice that "was delightful, and charmed everybody with its sweetness". To a large extent, this applies equally well to the present performer: his high voice is exceedingly pure (almost with the timbre of a counter-tenor) and his singing is elegant and graceful, if perhaps a little lacking in flexibility. A nice touch is added by Ruth Kelly's harp accompaniments, and both Moores benefit from the excellent sonics.

• **Folk Dances from Erin:** *The Dublin Quintet*. Westminster WF-12011, \$4.98.

▲IF you like Irish dances, this liting album will literally get you out on the floor in jig time, containing as it does no less than thirty-six instrumental reels, marches, waltzes, hornpipes—and, of course, jigs. Vigorously played by the Dublin Quintet (a spirited ensemble consisting of an accordionist, violinist, drummer, bass-player, and guitarist), the different dances are lumped together in medleys, four or five tunes to a set, and thus are ideally suited to swinging a partner. I'm afraid, though, that most non-athletic—and more particularly non-Irish—listeners will soon be bored by the unvarying dynamics and instrumentation, as well as the long stretches of similar rhythms.

• **The Wandering Minstrel:** Gerard Campbell. London LL-1714, \$3.98.

▲CAMPBELL, a young native of Belfast, makes his recording debut with these rather unimaginative performances of sprightly Irish (and a few American) ballads and folk songs. His singing, though honest and quite free of affectation, has neither the variety nor the humor to make the most of these light-hearted ditties, and one constantly wishes for a little more sparkle and vivacity. The Irish balladeer Richard Hayward, who wrote the wryly satirical liner notes, calls these songs "the first fruits of a young Irishman's labor" and adds that "as such they are worthy of encouragement". I too feel that when Campbell develops greater flexibility, and a lighter, more easygoing style, his interpretations will have much to offer. In the meantime, unfortunately, the recording remains pretty dull, in spite of containing such lively songs as *Little Brown Jug*, *The Bonnie Wee Window*, *The Moonshiner*, *Haste to the Wedding*, *Lolly-Too-Dum*, and a baker's dozen more.

• **Hielan' Lassie:** Patricia Clark. Capitol T-10119, \$3.98.

▲SPRIGHTLY and highly ingratiating, this is an assortment of Scottish melodies

**T**OO LATE for more than the merest mention here, this department has received two books of holiday interest that will be reviewed shortly. They are Olive Woolley Burt's *American Murder Ballads and Their Stories* (Oxford University Press, \$5.50) and Jerry Silverman's *Folk Blues* (The Macmillan Co., \$6.95).

presented by Glasgow-born Patricia Clark. Miss Clark's voice is warm and full (one is not surprised to learn from the liner notes that she "has hopes of singing opera"), and her singing is agreeably straightforward and free of affectation. She brings a lilting humor to such gay ditties as *The Wee Cooper O' Fife* and *Duncan Gray*. Elsewhere—in the lovely *O Can Ye Sew Cushions*, for instance—she is capable of great tenderness. Philip Green's Orchestra provides the rather lush accompaniments which nevertheless are (with one or two exceptions) tasteful and unobtrusive.

**Erik Darling:** Elektra EKL-154, \$4.98.

▲DARLING'S vibrant banjo and guitar accompaniments have enlivened more than a score of folk records released by several companies, and he has performed with two of the country's most popular folksinging groups, The Tarriers and The Weavers. In spite of Darling's unquestioned talents as an instrumentalist and ensemble singer, however, I cannot recommend this, his first solo recording. His voice is distractingly thin and unresonant, and does not have the strength to make the more intense ballads and blues really convincing. In the lighter songs his vocal limitations are less apparent, but here his interpretations often seem somewhat forced, and the humor in such numbers as *Candy Man* and *Salty Dog* falls flat. Faithful sound reproduction.

**Singing Family of the Cumberlands:** Jean Ritchie; Riverside RLP-12-653, \$4.98.

▲IN this unusual and most interesting album, Jean Ritchie sings ten ballads which she learned while growing up in the Cumberland Mountains of Kentucky with her parents and thirteen brothers and sisters—her "singing family", as she puts it. Miss Ritchie also comments on the songs, and the circumstances under which they were usually sung, giving us in the process many warmly personal reminiscences of her childhood. She describes, for instance, the telling of a "haunt" story around the fireplace of an evening, and sings *The Unquiet Grave*; she recounts the party gaiety of a "mollasses stir-off", then sings the lilting *Gonna See My True Love*; and she follows a tender account of her first kiss, with a lovely version of *Awake, Awake, You Drowsy Sleeper* (which has, incidentally, the same melody as "The Wayfaring Stranger"). Miss Ritchie speaks with the same gentle charm and simplicity with which she sings, and so the recording emerges with wholesome and appealing freshness.



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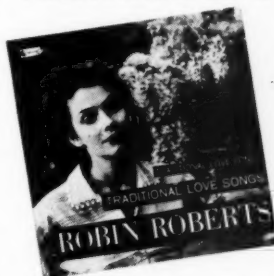
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# Unlikely Corners

WHY NOT LOOK below the surface occasionally and find out what it is in the direct appeal of the popular tune which makes the audience go home whistling; to see if there is not some artistic impulse hidden in unlikely corners. . .

—Ralph Vaughan Williams

AT THE moment of this writing—late October—the Christmas season seems remote and the records at hand for review lend not to the festive air. Still, there are a few that might bring enjoyment, and at least they invite comment.

Curiously enough, **A Gallery of Gershwin** (Coral CRL-59102), played by The First Modern Piano Quartet (Dick Marx, Hank Jones, Eddie and Johnny Costa) accompanied by Manny Albam and his orchestra, did not disturb me, Gershwin purist that I am. There is a certain amount of the usual annotational nonsense on the back cover, but musically the album is quite well done and even stimulating. I must admit I was more impressed with the arrangements than with the piano playing.

Much of the bite of Kurt Weill's pre-American songs depended upon the acid lyrics of Bert Brecht and the fact that the language was German. Epic has just released an album called **Songs of Kurt Weill** (LC-3489) performed by several French vocalists with an orchestra directed by Franck Aussenman. Having heard Lotte Lenya perform most the songs included in this set, I am spoiled. The vocalists, singing in French, sound too refined, too trained, too slick for the bitterness of the songs. And it is difficult to understand why many of the songs were given new arrangements when Weill's are so fitting. This is not to imply that the performances are not good, but they are not in the authentic Weill vein. For the real Weill devotee it should be noted that along with a good deal of the usual selections the Epic set also includes three songs from "*Marie Galante*": *Le Roi d'Aquitaine*, *Le Grand Lustucru*, and *J'attends un navire*. Included, too, is *Nanna's Lied*, which is not generally known. (The "*Marie Galante*" songs, incidentally, are sung in the original French). These four songs actually make this set a must for the

Weill fan; the performances should not have the absence of Lenya held against them, though these songs cry out for her.

Television came too late in this household for me to have been exposed to the first showing of the excellent "*Victory at Sea*", which was well received and brought praise to its score by Richard Rodgers—a score which, by the way, ran for some thirteen hours! Apparently the first suite from the score was so successful in recorded form that RCA has been encouraged to release another, **Victory At Sea, Vol. 2** (LM-2226), extracted from the original by arranger and orchestrator Robert Russell Bennett. Frankly, I have not succumbed to this skillful collection of no doubt effective flourishes, marches, and other martial music. Whether or not you want this second volume will depend on how much you liked the first, which is a matter of personal taste. To me it all seems like too much of the same thing.

One of the finest Sinatra albums released in a long time is **Only The Lonely** (Capitol W-1053), which is done along lines somewhat similar to the earlier "*Wee Small Hours*" album. It is pretty difficult to sustain the ballad tempo through two twelve-inch sides, but Sinatra—with the help of the orchestra and arrangements of Nelson Riddle—manages to do this pretty well. Also, most of the songs are of top quality and particularly suitable to the Sinatra voice, among the most effective being *What's New* (Bob Haggart—Johnny Burke), *Willow Weep for Me* (Ann Ronell), *Spring Is Here* (Rodgers and Hart), and two by Harold Arlen and Johnny Mercer, *Blues in the Night* and *One for My Baby*. The song which gives the album its title, and was no doubt written especially for it by Sammy Cahn and James Van Heusen, is a good one, too. Cahn and Van Heusen, in the liner notes, intimate that the mood of the record is autobiographical, thus explaining the bizarre cover. I'm looking

for the day when performers will stop living in public, and when the fan magazines are no more. There is, or so it seems to me, something unwholesome about the public's concern over the marital and otherwise psychiatric problems of the current celebrity. We know more about them than we do about our own families; why this should be has always mystified me. But this could lead to an essay.

I don't know anything about Maurice Chevalier's personal life, but I do know that there are few more winning public personalities around. His presence is the main glory of a film titled "Gigi", as it is also of the sound-track album. Now M-G-M has released a couple of albums devoted to the delightful insouciance of Chevalier, one titled "Yesterday" (E-3702-P) and the other "Today" (E-3703-P). Most of the songs actually belong to the yesterday category, but the first album fits into its niche because it contains songs identified with the artist from years back: *Mimi, Louise, Isn't It Romantic?, I Was Lucky, One Hour with You*—a dozen in all. The today set contains the recent Johnny Mercer song *Something's Gotta Give*, the Gershwins' *He Loves and She Loves*, and others making up Chevalier's present repertory. I'm particularly partial to "Yesterday".

The finest new (to me, that is—I don't get around much) girl singer I've heard in lo these many days is Bernadine Read, who can be heard in *Bernadine* (Epic LN-3497), singing with tasteful clarity, in an unaffected, lyrical, lovely voice. Miss Read knows how to choose good songs, which is another point in her favor. She opens with the Schwartz-Dietz *Rhode Island Is Famous for You* (from "Inside U.S.A."), Harburg and Duke's *What Is There to Say?*, a good song by Mercer and Schertzing, *Not Mine*, and *I'm Glad There Is You* (by Madeira and Jimmy Dorsey), and *The Gypsy in My Soul* (by Clay Boland, a dentist), a song that originated in one of the University of Pennsylvania's "Mask and Wig" shows. Interesting? (This past summer, in Michigan, I heard songs written by a young lawyer who also contributed songs to his university's annual musicals, and I was impressed with his work. His name is Paul McDonough and his talent could well be put to use on Broadway. I should like to hear Miss Read do an album of McDonough's songs.)

I must confess an immunity to the charms of Julie Wilson. To begin with she is much too obviously singing in the supine position, her hair spread along the pillow. To end with, she doesn't really sing very well. She breathes. I do not object to this fact, only to calling it singing. Still, Miss Wilson does relatively

quite well with her most recent album, *Julie is Her Name* (Liberty LRP-3100), in which her material transcends her approach. Choosing mostly ballads by Rodgers and Hart, Cole Porter, Irving Berlin, the Gershwins, Schwartz and Dietz—masters all—and simply stating the fine lyrics, Miss Wilson is able to do quite a job. Her accompaniment by Howard Roberts (guitar) and Red Mitchell (bass) is particularly effective. If you find Miss Wilson your dish you will also be interested in an earlier album simply titled *Julie* (Liberty LRP-3096), which contains typically breathy renditions of assorted songs. I must confess I've been keeping this one around for months only to glance at the cover.

To return to Broadway, Andre Kostelanetz has a new album worth hearing. *Theater Party* (CL-1199) devotes a side to instrumentally treated Lehár melodies from "The Merry Widow" and "The Count of Luxembourg" and a side to selections from Kern's "Music In The Air" and Porter's "Anything Goes". While it would be an improvement (even for Kostelanetz) to hear the lyrics, the Kostelanetz treatment, no longer lush as it once was, does famously by these songs.

Sung Broadwayana makes an interesting album of *Front Row Center* (Coral 57209) sung by Barbara McNair. Here is a well chosen selection of well known, mostly, songs from musicals mainly from the recent past. The oldest song is the Gershwins' *I've Got a Crush on You* (from "Strike Up the Band"—1930) along with such fine fare as the Lane-Harburg *Old Devil Moon*, *Love Is a Simple Thing* (by A. Siegel and J. Carroll, from "New Faces of 1952"), and others including Adler and Ross songs (*Lola and Steam Heat*), as well as some Porter (*My Heart Belongs to Daddy* and *Always True to You in My Fashion*) among others. Miss McNair sings all these with a fine flair and good voice.

Nostalgia is the keynote of a collection associated with the old Glenn Miller band in *The Former Glenn Miller Singers* (Coral 59104), an album which reunites Marion Hutton, Ray Eberle, "Tex" Beneke, and the Modernaires with the songs they originally sang with the Miller band in its heyday. The songs include *Elmer's Tune*, *Chattanooga Choo-Choo*, *Perfidia*, *Serenade in Blue*, *I Know Why*, *Kalamazoo*, and so on including a Hugh Martin-Ralph Blane Song, *Wham!*, which was cut from "Best Foot Forward". Probably most of these are available in their original versions (though none too hi-fi) so that this album's chief charm lies in hearing the vocalists after a span of years (they sound no worse than they did then). The album is handsomely mounted and illustrated. —E.J.



(Continued from page 233)

(resuscitated by Dolmetsch) to the 15th-century French song *L'Amour de moy*, as well as two Christmas carols preluded by his talented son Rudolph. Such publications are now the only means of discovering the many riches of Dolmetsch's activity and it is to be hoped that his heirs will continue to make them available.

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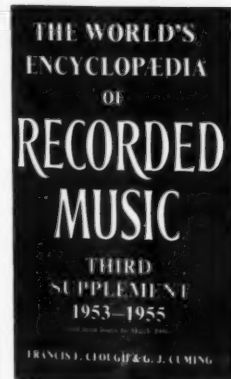
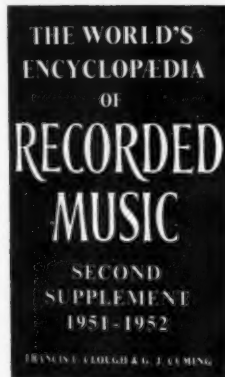
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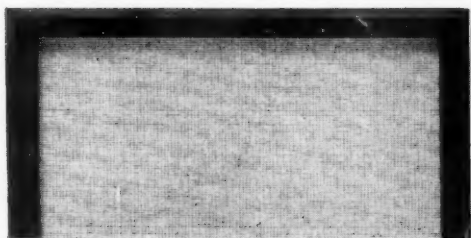
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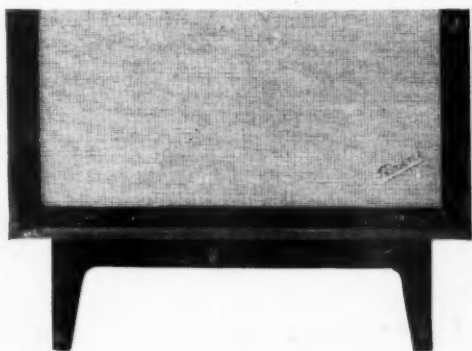
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